LEICA TO RELEASE COMPACT SYSTEM



IS YOUR CARD MAKING YOUR CAMERA SLOW?

The second of th



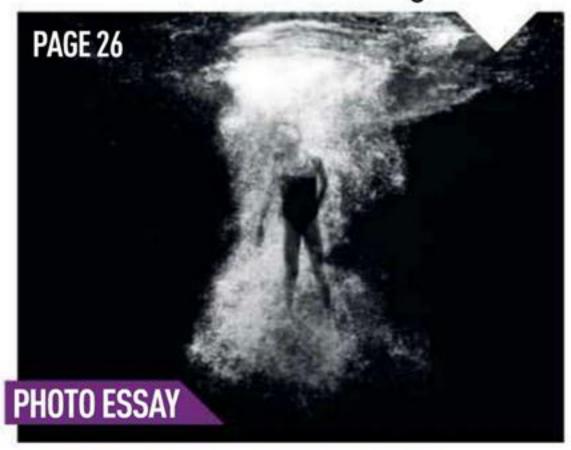
PENTAXQ

More details about the company's first compact system camera

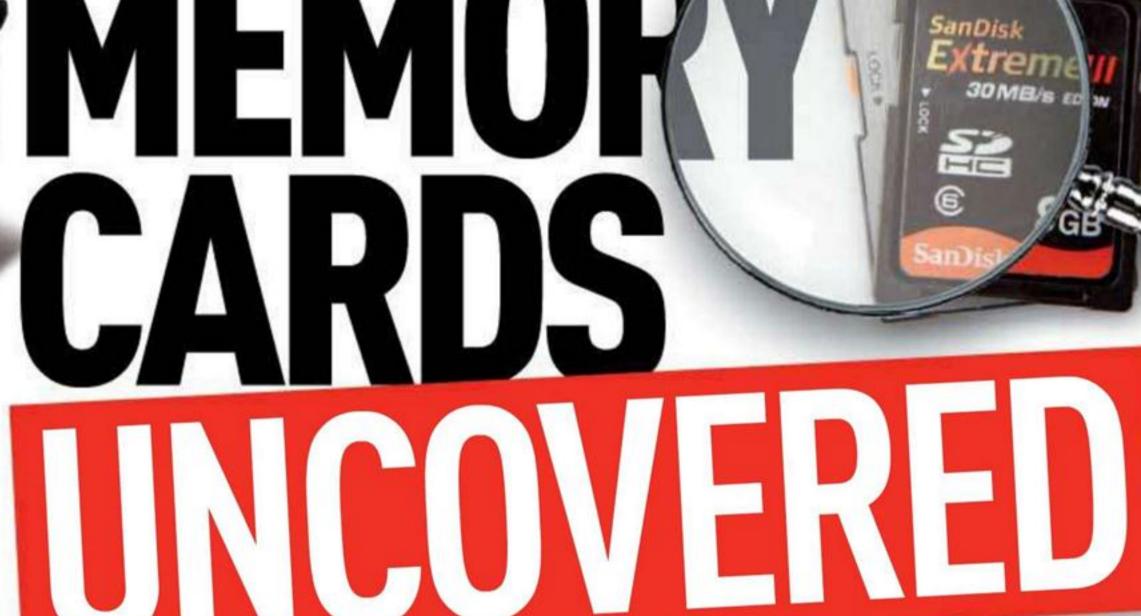


LIGHT AND SHAPE

Street masterclass in Brighton

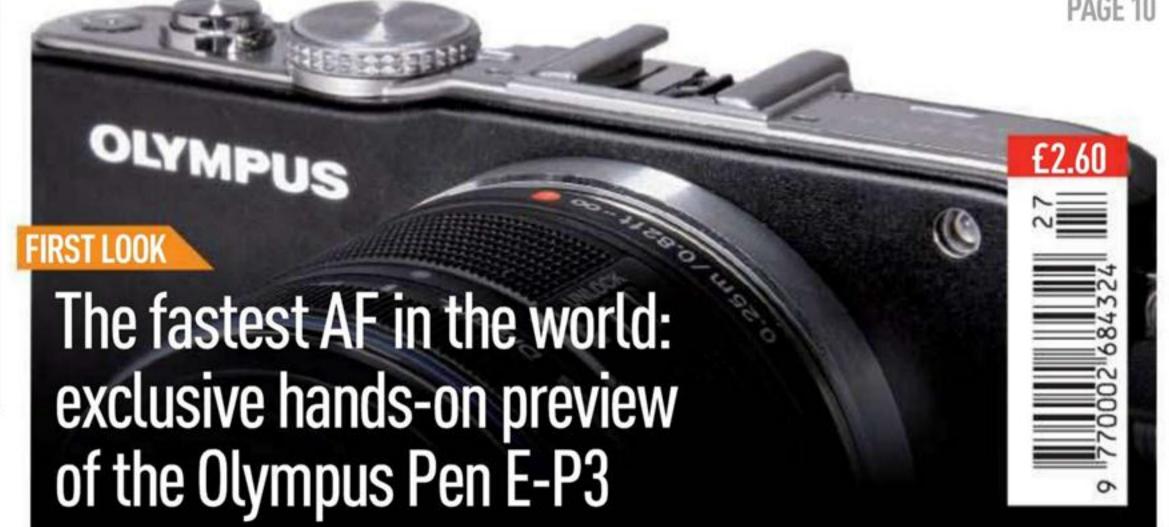


MAKING A SPLASH Documentary with a difference



Why it really does matter which one you buy...

OLYMPUS PEN E-P3

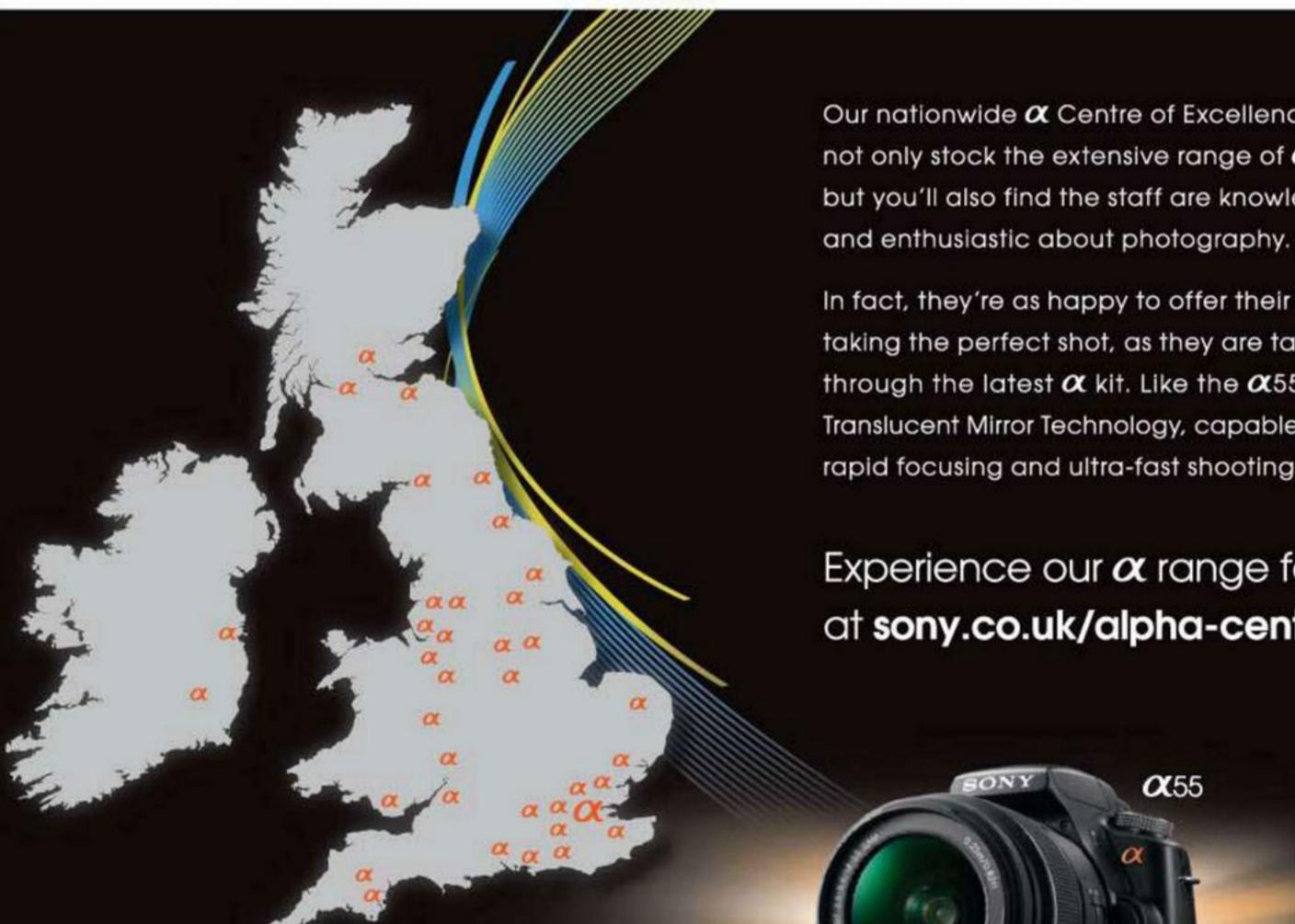






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Contents

Amateur Photographer For everyone who loves photography

ONE DAY, and I do know this will happen, I will take the time to discover the differences between the types of unleaded petrol served at filling stations in this country. I don't drive very much, and thus am prompted into action less often, but also, by the time I get out of the car the urge to investigate what 'super' actually means has usually been smothered by more pressing matters. I suspect that when I do find out my life will not dramatically change. On the other hand, I might be pleasantly surprised. By nature, I do feel it is important to know.

You may also be surprised were you to familiarise yourself with the distinctions between memory cards of different classes and brands. When megabytes

per second are discussed it is human nature to glaze over a little, but perhaps we can remain conscious long enough to discover from Richard Sibley this

week how much life we can reclaim from the process of moving digital images from camera to hard drive (see pages 52–55). We'll also see how we can reduce the risk of missing a picture while the camera is still yelling a 7fps burst of JPEGs into the ear trumpet of an unwilling CF card. Pay attention, and you will learn something useful.

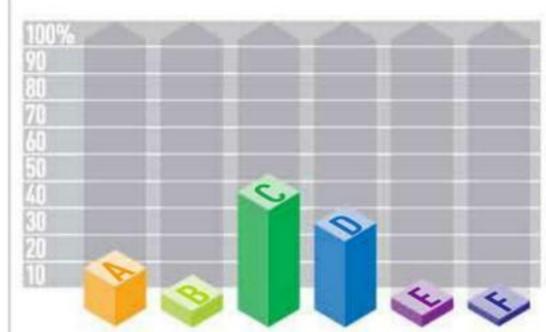


Damien Demolder Editor

THE AP READERS' POLL

IN AP 18 JUNE WE ASKED...

What sort of coastal scene appeals to you most?



YOU	 LO	.,,	n.	
VIII	 ~ 1	N∕⊩	~.	

IOO ANOVERED	
A Idyllic beaches	14%
B Ketchup promenades	5%
C Harbours and docks	43%
D Dramatic cliffs	31%
E Mudflats	4%
F I don't like the coast	3%

THIS WEEK WE ASK...

How old is the oldest memory card you still regularly use?

VOTE ONLINE www.amateurphotographer.co.uk

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James Dodd's images of young divers are not your average documentary photographs. He tells Gemma Padley how he captured these intriguing photographs and explains why he loves shooting in series

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2517 Email lee_morris@ipcmedia.com AP Subscriptions Telephone: 0845 676 7778 Email ipcsubs@gss-uk.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

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Our Price:



Our Price:

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Our Price:



Our Price:



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EVS Gopyright will remain with the photographer Rights grab U-turn, page 6

the photographer
Rights grab U-turn, page 6

News | Analysis | Comment | PhotoDiary 9/7/11

Sensor 'at least' as big as APS • Launch planned for photokina 2012

LEICA REVEALS COMPACT SYSTEM CAMERA PLAN

LEICA bosses are set to announce a compact system camera at photokina 2012 in a bid to compete with the likes of Panasonic, Sony, Samsung and Olympus.

Details are scarce, but the camera will feature an imaging sensor of at least APS size, said Leica CEO Alfred Schopf, who sees a market for a 'consumer' Leica camera.

'We are looking into that... it's more than an idea... you will see something at the next photokina,' Schopf told AP during an interview in Paris.

Schopf indicated that Leica is currently investigating the sensor technology that will form the basis of the new camera.

'Our philosophy is that the best lenses will lead to better images... they are expensive, but they are leading edge,' he said.

Asked whether Leica would include an electronic viewfinder (EVF), Schopf said it would largely depend on the sensor used, hinting that the company would prefer a built-in EVF option.

Leica chairman Dr Andreas Kaufmann confirmed that Leica has now ditched plans to launch a digital version of its R-system SLRs, saying that it would not have made sense commercially in light of the S-system launch in 2009.

'That was my dream. To have developed two DSLR systems would even have killed Canon. It was not doable,' said Kaufmann.

In a wide-ranging interview, Kaufmann said that Leica's four-year restructuring programme, from 2005-2009, put the firm in a strong position.

'Nowadays, Leica is in a position to do what it wants. Sometimes it takes a little longer because we want to do it our own way, which is superior quality... simplified and German design."

Kaufmann said Leica has rejected plans to outsource production to China - to boost output and save costs – even though it has been approached many times, and despite a backlog of lens orders.

Schopf said Leica has 'ramped up [lens] production significantly,' but that overseas lens production would require a high level of specialist staff training.

Leica was tight-lipped on when we may see a new version of its M-system camera.

On the future of the format, Kaufmann said: 'The M system is our Porsche 911.'

He explained that Porsche had wanted to discontinue the 911 in 1981 but abandoned the idea.

'Around the M5 nearly the same



happened, and since then the M has marched on,' explained Kaufmann.

Asked whether Leica would be able to boost battery life and equivalent ISO sensitivity on the M9, Schopf said: 'You would have to change the sensor.'

Schopf added that Leica would also have to look at the camera's firmware, but he declined to speculate on any plans.

Kaufmann is also working on a personal project that will help photographers and 'non-photographer' Leica users to showcase their work, involving a type of photo book.

The venture will form part of an independent company (Leica Fotografie International), to be owned by Kaufmann, that will serve as an intermediary between Leica and its customers.

It will be rolled out this autumn.

- Rock star and avid stereoscopic enthusiast Brian May CBE traces the history of 3D technology in a new TV documentary. In the one-hour programme, called Brian May's Brief History of 3D, May explains how the stereo image became popular in the 19th century, largely thanks to the invention of modern photography. I really hope it gives people a deeper appreciation of what 3D is, said May in an interview with AP. Brian May's Brief History of 3D is due to be screened on Sky 3D on 7 July. AP's interview will appear in an upcoming issue.
- Leica has updated the firmware for its M9 full-frame system camera. Firmware update 1.162 adds colour calibration to noticeably reduce chromatic differences between the centre and corners of an image. It is also said to optimise the M9's software processes to significantly reduce the red edges effect'.

RICOH PX AIMS COMPACT AT OUTDOOR PHOTOGRAPHER



RICOH has unveiled the PX, the first in a new series of digital compact cameras that are both water and shock resistant.

Ricoh claims that the 16-million-pixel PX can be used at an underwater depth of 3m for one hour and withstand drops of 1.5m.

Powered by a rechargeable battery, the PX sports a 5x optical lens designed to deliver the 35mm equivalent of a 28-140mm zoom.

A digital zoom extends the equivalent focal length to 1,344mm, adds Ricoh.

Features also include subject tracking AF, a Smooth Imaging Engine IV processor and HD (1280x720-pixel) movie mode.

Minaturize, toy camera and soft focus are among the digital filter effects options.

The PX is compatible with the X2-series of Eye-Fi SD cards and will go on sale in the UK next month, priced £179.99.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

APNews

A week of photographic opportunity

PHOTODIARY

Wednesday 6 July

EXHIBITION The Earth Only Endures by Mike Perry, Jem Southam and Stephen Vaughan, until 26 August at Stone Theatre Gallery, London SE1 7DR. Tel: 0207 021 0020. Visit www.stonetheatregallery. com. DON'T MISS Rencontres d'Arles Photographie, an international photo festival in Arles, South of France, until 18 September. Visit www. rencontres-arles.com.



Thursday 7 July

EXHIBITION Rites of Life, a 24-hour outdoor photo exhibition until 6 September, based in the area between City Hall and HMS Belfast in London. Visit www.ritesoflife.com. **DON'T MISS** Digital Photoshoot Workshop at A La Ronde, Devon EX8 5BD (10am-5pm, cost £50). Tel: 01395 265 514. Visit www.nationaltrust.org.uk.

Friday 8 July

EXHIBITION Kanaval by Leah Gordon (images of Haiti), until 30 July at Side Gallery, Newcastle upon Tyne NE1 3JE. Visit www.amber-online.com. **EXHIBITION** The Doors of Perception (photographic portrait of The Doors) by Bobby Klein, Guy Webster and Frank Lisciandro, until 14 August at Proud Camden, The Horse Hospital, London NW1 8AH. Visit www.proud.co.uk.



Saturday 9 July

DON'T MISS Photo Trek, run by Gale Photography (2pm-5.30pm, cost £45), at Buscot Park, Wiltshire. Tel: 01793 783 859. Visit www.nationaltrust.org. uk. EXHIBITION Hard Rain: What'll You Do Now? Until 29 October at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Sunday 10 July

DON'T MISS British 10K London Run, expected to attract 25,000 runners, starts at Hyde Park Corner at 9.35am. Visit www.thebritish10klondon.co.uk. **EXHIBITION** Figures and Fictions: Contemporary South African Photography, until 17 July at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.

Monday 11 July

EXHIBITION The Ballroom Spy, paintings by Jack Vettriano and photographs by Jeanette Jones, until 31 August at Royal West of England Academy, Bristol BS8 1PX. Tel: 0117 973 5129. Visit www.rwa.org.uk. **EXHIBITION** The Suffering of Light by Alex Webb, until 29 July at Magnum Print Room, London EC1V 3RS. Visit www.magnumphotos.com.

Tuesday 12 July LATEST AP ON SALE

EXHIBITION Playgrounds of War by Gina Glover, until 6 August at Street Level Photo Works, Glasgow G1 5HD. Visit www.streetlevelphotoworks.org. **EXHIBITION** Transcendental Wayfaring by Dylan Culhane, features multiple exposure images, until 26 August at EB&Flow, London EC2A 4QS. Tel: 0207 729 7797. Visit www.ebandflowgallery.com.

Rule amended following AP intervention

AP FORCES PHOTO RIGHTS GRAB TURNAROUND

Committed to defending

your photographic rights!

ORGANISERS of a national photography competition have been forced to change

the rules of entry after AP was alerted to a blatant copyright grab.

Photography enthusiast Harry Besnard, from Cheshire, had planned to enter the Notcutts Garden Centres competition but was shocked to read the terms of entry (see right), which stated: 'Once submitted, all entries and copyright will become the property of Notcutts Ltd and can be used however deemed appropriate.'

Up for grabs to the winner is a 'topof-the-range' digital SLR and £500 of gardening vouchers.

Judges include BBC presenter Christine Helen Walkden and gardening expert Peter Seabrook.

After intervention by AP, a spokeswoman for the chain said Notcutts was grateful for 'pointing out the issue'.

She said Notcutts has amended the rules, which now read: 'Copyright will remain with the photographer, but by entering the competition all entrants grant Notcutts the right to publish and exhibit their photographs in the garden centres and on the Notcutts website and other social media, as well as use in printed material, newsletter or emails.

'No fees will be payable for any of the above uses. We will make every effort to credit photographers in any printed reproductions of their work but cannot guarantee that every use of the photographs will include the photographers' names.'





FFORDES Photographic is celebrating its 50th anniversary, and to commemorate the occasion the company has joined forces with Amateur Photographer to offer one lucky reader the chance to win a Leica M9 Special Edition and 35mm f/2 Asph chrome lens worth more than £7,000.

To enter the Amateur Photographer/ Ffordes Photographic prize draw, simply collect six differently numbered tokens and fill in the form that appeared in AP 18 June. Token 8 is printed here.

We're printing eight tokens, but you only need to collect six. You will also be able to download a maximum of one token from the AP website at www. amateurphotographer.co.uk and one token from the Ffordes website at www. ffordes.co.uk if you miss any of the tokens published in the magazine.

Attach the six tokens to the entry form,

which can also be downloaded from the AP website, complete your details and send it to Amateur Photographer/Ffordes Competition, IPC Media, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU. The closing date for receipt of completed entry forms is Friday 29 July 2011.

The winner of the Ffordes 50th Anniversary Leica M9 Special Edition and 35mm f/2 Asph lens will then be drawn at random after the closing date.

Full details and rules appeared in AP 21 May 2011 and can be viewed at www. amateurphotographer.co.uk/ffordes.

So make sure you collect this final token to be in with a chance of

winning this fantastic Leica M9 Special Edition camera with lens worth more than £7,000!



APNews

SNAP SHOTS

Photographers have been warned not to place orders with online retailer camerabox.co.uk after it issued a statement saying it has been forced to temporarily cease trading'. Among the victims is Peter Gray, who said he ordered, and paid for, a £300 Panasonic Lumix DMC-LX5 digital compact camera on 13 June, but has yet to receive it. Also left out of pocket so far is David Reynolds, who said he paid £364 to the company. The Oxfordshire-based business - which sells cameras, lenses and other photo gear - has sent an email to customers, warning them that it will not be able to meet their order requests.

The annual competition organised by celebrity photographer Terry O'Neill is calling for entries. The Terry O'Neill Award offers a top prize of £3,000 and closes on 22 October 2011. Entries must fall within the following criteria: reportage, fashion, documentary, landscape, wildlife, portraiture, or fine-art photography. For details visit www. oneillaward.com. Entry costs £7, or £5 for students.





AF 'faster' than Panasonic GF3, claims firm

NEW PEN TRIO CLAIM AF SPEED RECORD

OLYMPUS has unveiled three new Pen micro four thirds cameras, headed up by the E-P3.

Due on sale in August (priced £799 with a 14–42mm lens), the 'flagship' Pen E-P3 has, along with the E-PL3 and E-PM1, claimed the title of fastest AF speed on any interchangeable-lens camera.

However, Olympus will not reveal precisely how quick the AF is, only that it is faster than the AF on Panasonic's Lumix DMC-GF3 (using Olympus micro four thirds lenses).

Olympus Consumer Products
marketing manager Mark Thackara
commented: 'They all share the same
TruePic VI image processor, which gives
the increase in autofocus speed, in
combination with the sensor and much
better colour reproduction.'

He added that this technology increases the equivalent ISO sensitivity (now ISO 12,800) and reduces image noise.

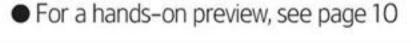
The dual processor features 120fps readout, which means the new 12.3MP sensor is able to talk to the AF more often, enabling it to better track moving subjects.

Succeeding the Pen E-P1, the E-P3 also features a built-in flash and 35 focus areas, as well as shutter priority in movie mode and a choice of recording options. The 3in OLED monitor (610,000-dot resolution) is touch-sensitive and allows 'pinpoint AF'.

Meanwhile, the Pen E-PL3, dubbed the 'Pen Lite', is due out in late summer at a price yet to be confirmed. This will be the first Pen with a flip-out screen.

This autumn we can also expect the Pen E-PM1 ('Pen Mini'), which minimises the number of control buttons and dials in a bid to entice compact camera users.

Olympus has confirmed that the E-P2 and E-PL2 have now been discontinued, but that the E-PL1 will continue in the range.





'STREET PHOTOGRAPHY' LENS DEBUTS

OLYMPUS has unwrapped two new micro four thirds lenses, including a wideangle 'street photography' lens due in shops this month, priced around £700.

The M.Zuiko Digital ED 12mm f/2 is housed in an all-metal casing and delivers the 35mm viewing angle equivalent of a 24mm lens. The lens barrel includes depth of field and distance indicators. These aim to show the distance at which objects are in focus, so that the photographer can 'focus instantly without having to look at the camera display', said a spokesman.

Meanwhile, due out in September with a price of around £300 is the M.Zuiko Digital 45mm f/1.8, described as an affordable portrait lens (90mm equivalent focal length).

PENTAX Q LENSES: FIRST PICTURES

LAST week we reported the upcoming launch of Pentax's first compact system camera, the Pentax Q.

Announced alongside the camera were five Q-branded lenses: an f/1.9 standard prime (47mm equivalent); standard zoom (27.5–83mm); fisheye (claimed to deliver a 160° angle of view); 'toy lens' wide (35mm) and 'toy lens' telephoto (100mm).

According to Pentax the standard prime and standard zoom will each be kitted out with an AF motor for 'smooth, quiet focusing'.

These two optics will incorporate a built-in neutral density filter. Accessories will include a polarising filter.

Prices and availability dates for the Pentax Q lenses have yet to be confirmed.

Pentax has stated that the standard prime and standard zoom will feature a metal mount, while that for the fisheye and 'toy' lenses will be made from plastic.





a story?
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AP TECHNICAL COMMENT

WHEN we asked Pentax for its thoughts on the compact system camera (CSC) market at the photokina trade show last year, we were told that the DSLR and optical market would continue to be its key focus, and that any entry into the CSC sector would have to provide something

different. The Pentax Q is certainly that.

As CSCs have matured we have seen definite benefits to image quality in using the larger APS-C-sized sensor over the smaller four thirds sensor. Pentax's decision to opt for a sensor that is even smaller goes against this.

The 1/2.3in sensor is smaller than even some compact cameras (Canon's PowerShot G12, among others, uses a 1/1.7in sensor) and is only likely to offer compact camera quality. But by using a

sensor of this size, Pentax is able to keep the body and lens very small, making the cameras extremely pocket-friendly.

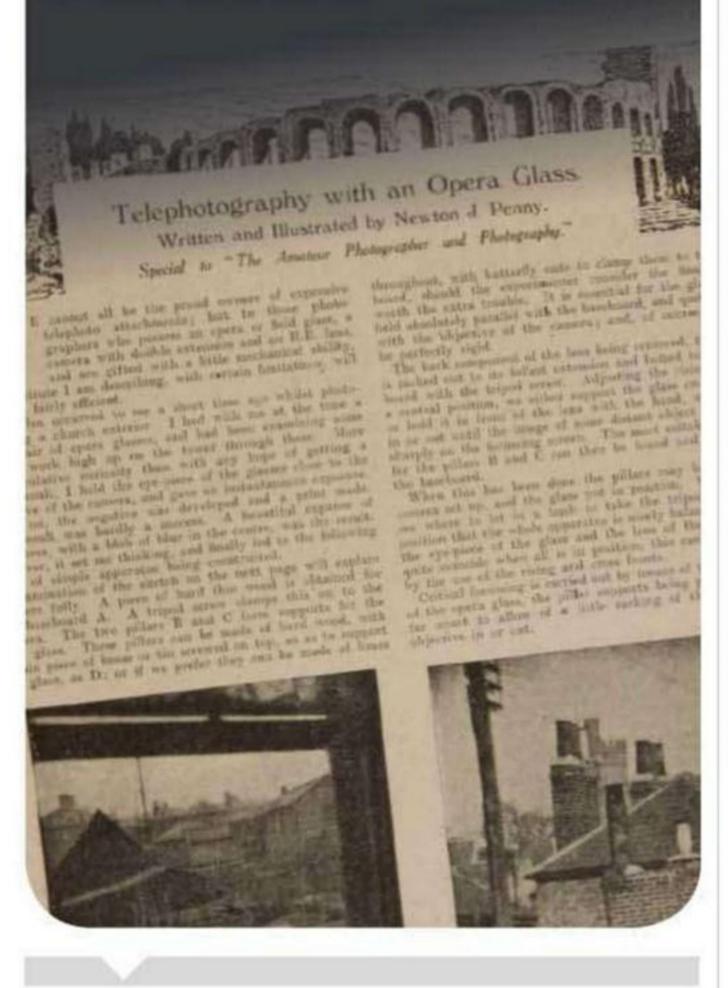
The new lenses are a mix between high-quality and creative 'toy' lenses, which may appeal to the Lomo and Holga audience. Where this camera could get interesting, however, is when adapters are produced: smaller cine and CCTV (C-mount) lenses could provide some creative pairings.

Mat Gallagher, deputy editor

APNews



Photographers who wanted to capture telephoto shots on a budget were urged to get hold of an 'opera glass' or similar, and hold it over the front of the camera lens. 'We cannot all be proud owners of expensive telephoto attachments; but to those photographers who possess an opera or field glass, a camera with a double extension and an RR [Rapid Rectilinear] lens, and are gifted with a little mechanical ability, the substitute I am describing, with certain limitations, will be found fairly efficient.'



Club news from around the country

The club plans to host a lecture by renowned landscape photographer Joe Cornish.

The theme of Joe's talk will be Landscape Photography: Technical and Artistic

tickets call Euan Mitchell on 07840 776 996 or email euan.mitchell@tiscali.co.uk.

SNAP SHOTS

Russian Prime Minister Vladimir Putin has hired a former glamour model as one of his official photographers, according to reports from Moscow. Putin raised political eyebrows by announcing the appointment of Yana Lapikova, 25, as his personal photographer, sparking a frenzy of media interest in her pictures of fruit, cats and lingerie-clad models that have appeared on the internet. Dmitry Peskov, Putin's press secretary, insisted that Lapikova, who was a contender for the 2008 Miss Moscow title, was selected purely for her photographic skills. She is a really good photographer, and her modelling past is of no interest to us whatsoever because it's not a crime, he told reporters. The news came as Russian **President Dmitry** Medvedev - a keen amateur himself hired Katya Shtukina as his photographer of choice, reportedly presenting her with a high-end Canon DSLR to take his official

Raiders flee on scooter after smash and grab at York Cameras

RAID AT LONDON CAMERA SHOP

TWO MEN wielding 'sledgehammers' carried out an attempted smash and grab at a camera shop in central London.

The raiders, wearing crash helmets, broke into four glass display cabinets at York Cameras in Bury Place, which is near the British Museum.

Two members of staff were in the shop at the time of the raid, although neither was hurt.

However, the pair are thought to have fled empty-handed, according to York Cameras director Robin Rata, who was speaking shortly after the raid on 10 June.

They escaped on a moped and are believed to have been involved in another raid, on the same day, on a shop nearby.

York Cameras was forced to close following the incident, to allow time for staff to clear away broken glass. Founded 40 years ago, York Cameras was originally based in York Road, Waterloo.

The shop moved to Bury Place in 2000.

York Cameras' product range includes high-end cameras such as the Canon EOS-1Ds Mark III DSLR.

The Metropolitan Police had yet to comment on the incident at the time of writing.



RICOH CUTS WON'T HIT CAMERAS, CLAIMS JAPAN

RICOH, which makes digital cameras and office equipment, has announced plans to cut 10,000 jobs over the next three years.

Details of the restructuring have not been revealed, but Ricoh president Shiro Kondo told reporters in Tokyo that no area of the company would be exempt from streamlining, according to an article in *The Wall Street Journal*.

However, Ricoh UK spokesman Frazer Allen said his Japanese colleagues have

told him: 'This is nothing to do with the photography side of the business.'

Allen said the cutbacks would be made in the firm's printing and photocopier

businesses, and that the jobs would go in areas where there is duplication and many would 'go naturally'.

He added that the Japanese exports have been hit by the strength of the yen.

The firm also plans to relocate around 15,000 staff to 'new/growth' areas, according to its medium-term management strategy.

Ricoh aims to more than treble its operating income, from 60.1 billion yen this year to 210 billion yen in 2014.



photographs.

Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateur photographer @ipcmedia.com



Perspectives. It will be held at Northallerton Forum on 12 October, starting at 7.30pm. Tickets cost £6 and will include light refreshments. For details and to book

NORTHALLERTON CAMERA CLUB

Capture the moments that matter



Panasonic TZ19 Digital Camera

Super zoom ultra compact camera with powerful 16x optical zoom and 3" wide-angle touchscreen

Features include:

HD movie recording and LUMIX image uploader

Record in high-definition and you can simply upload movies onto YouTube and photos onto Facebook.

Superzoom and 24mm wide angle lens

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AP hands-on

Olympus Pen E-P3, E-PL3 and E-PM1

Mat Gallagher tries out the trio of new Pen cameras, including the flagship E-P3 that boasts the fastest AF of any interchangeable-lens camera

THE OLYMPUS Pen E-P1 was the first of the new compact system cameras (CSCs) to move away from the standard SLR styling and offer a more compact shape. Since the original E-P1 there have been three more variations in the Pen series, but these three latest models are set to be the most adventurous yet. The new models span a range from ultra-compact beginner camera through to a semi-professional flagship. All three share the same internal specifications, differing only in size and functionality. The flagship model is the E-P3, the all-singing, all-dancing replacement for the E-P2. A step below that is the E-PL3, or Pen Lite, which replaces the E-PL2, and below that is the E-PM1, or Pen Mini. The existing E-PL1 will also remain in the range to offer a budget solution for photographers.

Focusing was initially a stumbling block

NEW FEATURES

- 12.3-millionpixel live MOS sensor
- Dual TruePic VI processor
- iSO 200-12,800 High-speed AF system (FAST)

Touchscreen

display (E-P3)
Tilting LCD
display (Pen Lite)

among compact system cameras, as it was for DSLRs when using live view. The problem was that the contrast-detection AF system used by the sensor was not as fast as the phase-detection systems that make use of a mirror-reflex mechanism. As systems have developed, however, contrast-detection AF has improved to the point where Olympus is now claiming for its three new cameras not only the fastest AF in a CSC, but also the fastest among all interchangeable-lens cameras. This is a bold claim indeed, and it includes the caveat that the cameras should be set to their continuous AF modes to achieve these impressive speeds, which means the focus motors will already be active. In each camera there are 35 AF points that are said to cover the majority of the sensor, improved tracking technology and an AF illuminator lamp for low-light shots.



INTERNAL FEATURES

The three cameras each use a new 12.3-million-pixel live MOS sensor with FAST (Frequency Acceleration Sensor Technology) AF and 120fps signal output, which is twice the output of previous Olympus sensors. The cameras also feature a new TruePic VI dual processor to cope with the extra information delivered by the sensor and for fast processing of the art filters. The sensitivity now reaches from ISO 200 to a maximum of ISO 12,800, which is 1 stop higher than previous models. Continuous shooting remains at 3fps and there is still the handy multiple exposure function to raw file.

The face- and eye-detection technology has been expanded to include skin detection, which recognises human skin tones and prioritises them for focus. This is useful when the face is in profile and both eyes cannot be seen. There is also the ability to select priority over the left or right eye for focusing, which may come into play for images with shallow depth of field.

Video capture is now in AVCHD format for high-quality, 1080i, 60fps capture, although for quick editing it is still possible to opt for a 720p Motion JPEG file. Stereo sound is recorded via built-in microphones, and shutter-priority controls are included for the more creative videographer.

All three cameras retain a hotshoe and accessory port, making them compatible with a range of adapters, including an electronic viewfinder (EVF), flashguns and macro lights.

PEN E-P3

The new Pen E-P3 flagship model offers the most control, with lots of quick function access, dual dials on the rear of the body and three custom buttons. The rear screen is a touch-sensitive OLED 3in display with 610,000-dot resolution. It is the first Pen to include a touchscreen display, through which focusing and live guide controls can be selected and adjusted. This looks and feels much like the screens on the new Panasonic G-series cameras, where it has proved far more useful than expected, even for advanced users.

The E-P3 also features a full selection of ten art filters with five effects: pinhole, soft focus, frame effect, starlight and white edge, which can all be added to the filters. The camera also now includes a built-in flash, which until now has been the exclusive preserve of the Pen E-PL1 and E-PL2. As such, the E-P3 feels the most complete Pen camera to date, and with its speedy autofocus it offers a real alternative to some consumer DSLRs. The E-P3 is due to go on sale in early August with an expected price of around \$800 with lens.

PEN E-PL3 (LITE)

The E-PL3 has had a rather major design change from the E-PL2, becoming much smaller and thinner. It is now known as the Pen Lite. Due to the smaller body, there is no longer a built-in flash in this model, although a small attachable flash unit is included in the box. This seems a strange choice given that this was a previous



complaint of the original Pen cameras, but the body certainly seems tight on space. The 3in, 460,000-dot screen may not be touch-sensitive but, impressively, it is mounted on a tiltable bracket that allows vertical rotation for waist-level or overhead viewing.

There is a new menu interface to allow easier navigation, and although the buttons are reduced from the number found on the E-P3, there is still a rotation dial, shooting mode dial, and a single function button. The shutter button looks more pronounced and feels more positive to press than on previous models. The Lite features six art filters (pop art, soft focus, grainy film, pinhole, diorama and dramatic tone), and also allows the extra filter effects to be added. In many ways the Lite could be the most popular of the three models, as the trade-off between size and handling will appeal to many looking for a pocket-sized creative camera. The Lite is due to go on sale in late August, but the price is still to be confirmed.

PEN E-PM1 (MINI)

The E-PM1 is the only true new addition to the range, and is also known as the Pen Mini. It is designed to be colourful, coming as it does in a choice of six finishes, simple and, of course, mini. There's no shooting-mode dial - although these settings can still be accessed via the menu - and no function button, although it does retain the rotational wheel control. The screen is a wideangle, 3in, 460,000-dot display, without any tilt or touchscreen control. The menu interface is even more graphic-based for simple operation and the art filters are the same six as feature on the Lite, but without the additional filter effect controls. This model is very much aimed at the mass market and those upgrading their compact, but given its internal spec it shouldn't be underestimated. The Mini is due to go on sale in September at a price to be confirmed.

LENSES

THE STANDARD 14-42mm kit lens has had a slight makeover for this launch, with a new, more finely textured grip added, but most significant is the introduction of two new lenses to Olympus's Pen range. The M Zuiko Digital ED 12mm f/2 is a premium wideangle lens with a 24mm equivalent field of view. It has a very traditional design with a push-pull operation of the focus ring to switch between manual and autofocus. The M Zuiko Digital 45mm f/1.8 is an affordable portrait lens equivalent to 90mm, but remains compact thanks to the focal magnification. It's very encouraging to see the addition of more prime lenses to the CSC range, as they not only fit the size and style of the cameras but also allow photographers to achieve the best possible image quality. Both lenses are due in September, priced around £300 for the 45mm optic and around £700 for the 12mm lens.



APPEULEW The latest photography books, exhibitions and websites. By Oliver Atwell



World Press Photo 11

Edited by Kari Lundelin, Thames & Hudson, £16.95, 160 pages, paperback, ISBN 978-0-500-97708-8



1955, an international jury has assembled in the Netherlands under

the patronage of the World Press Photo Foundation. The aim is to choose the best press photographs of the year. This year's overall winner is 'Bibi Aisha, disfigured as punishment for fleeing her husband's house, Kabul, Afghanistan' by Jodi Bieber (see book cover, above). The images within the book are both haunting and heartbreaking. There are around 170 photographs, submitted by photojournalists, picture agencies, newspapers and magazines. Every one of them tells a story and communicates a sense of place and time. Some are individual occurrences. Some are part of a bigger, more far-reaching picture. But crucially each one is a testimony to the stirring power of documentary photography.

Voodoo

By Gaël Turine, Lannoo, £40, 176 pages, hardback, ISBN 978-90-209-9211-3

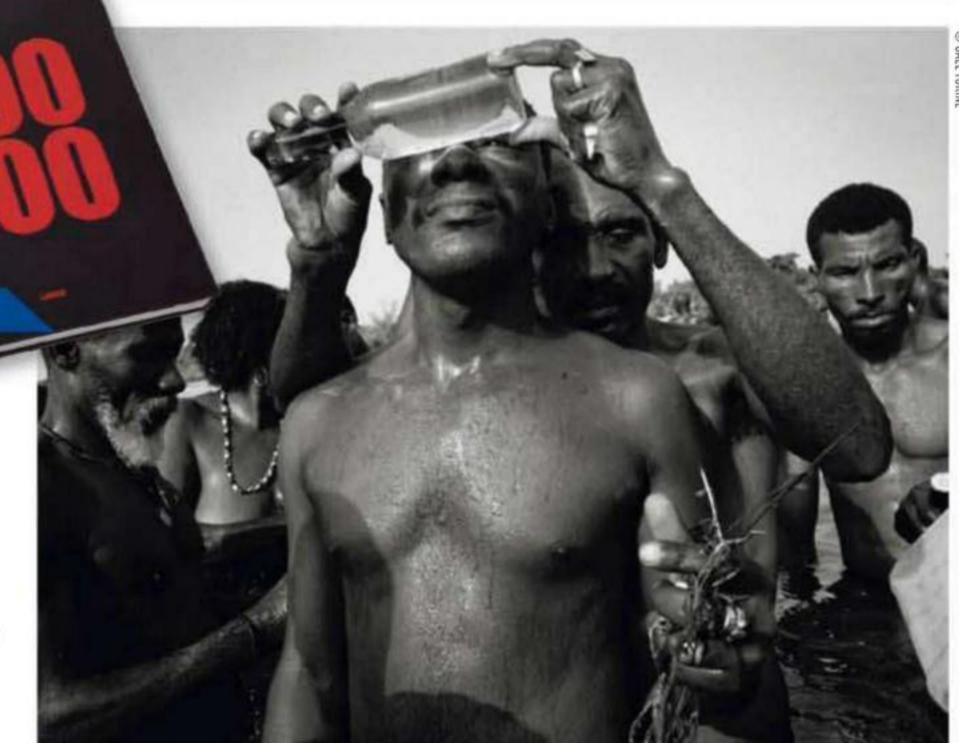


SAY THE word 'voodoo' and your mind is likely to conjure up various stock images inspired by myth, superstition

and Hollywood sensationalism. The reality is a little different. Voodoo was created by African slaves brought to Haiti in the 16th century who, when forced by their enslavers to adopt Christianity, still followed their traditional beliefs by merging them with the beliefs and practices associated with Roman Catholicism. In

2003 it was declared the official religion of Haiti.

Between 2005 and 2010, Gaël Turine documented several voodoo ceremonies, pilgrimages and rituals in various locations, such as in Haiti, Benin and the United States. The largely grainy monochrome images are absorbing, atmospheric and on occasion electrifying. Read within the context of Laënnec Hurbon's myth-busting and fascinating introduction, the photos reveal a religion that at once saved and liberated an entire culture. It's difficult to imagine a better photographic document on this topic and it is one that is well worth seeking out if you are looking to understand this hidden and often misrepresented world.



www.americansuburbx.com



following on from last week's review of the website called These Americans, American

Suburb X (also founded by Doug Rickard) is, in the site's own words 'an ever-growing archive and fiercely edited look at photography's massively relevant past, dramatically shifting present and always unfolding future.' The site is a mesmerising document of American photography that contains countless interviews, features and reviews. Also of interest is the section ASX.TV, which features a growing number of videos dealing with profiles, photography prizes and exhibitions. The site is cleanly laid out and is a pleasure to explore. It's no mistake that the site receives more than 55,000 visitors a month and has 26,000 fans on Facebook. As the site



confidently claims, 'ASX is becoming the premier destination on the web for global fans of photography.'

The Face of the Artist: Photographs by John Hedgecoe

Until 4 December. Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, Norfolk NR4 7TJ. Tel: 01603 593 199. Website: www.scva.ac.uk. Admission: Combined summer exhibition admission £4, concessions £2, family admission £8, concessions £6, school groups £1 per person. Free to Sainsbury Centre Friends, UEA and NUCA staff and students

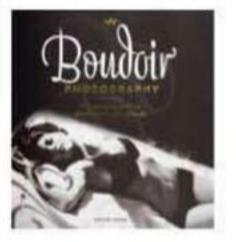
JOHN Hedgecoe (1932–2010) was a British author and photographer who shot portraits of some of the world's leading figures in art, literature, science and politics. He was responsible for taking the 1966 portrait of the Queen that still graces our postage stamps. This exhibition brings together Hedgecoe's portraits of some of the world's leading artists, including

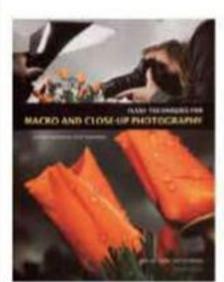
Francis Bacon, David Hockney (below) and Malcolm Bradbury. Each image is displayed alongside an example of the artist's work, taken from the Sainsbury Centre's permanent collection. Also included is a number of photographs of literary figures, all of which act as a precursor to a forthcoming exhibition of writers' portraits also taken by Hedgecoe.

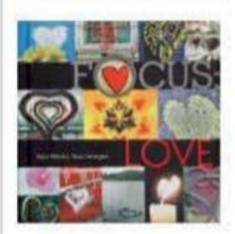


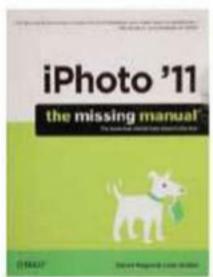
CONDENSED READING

A round-up of the latest photography books on the market



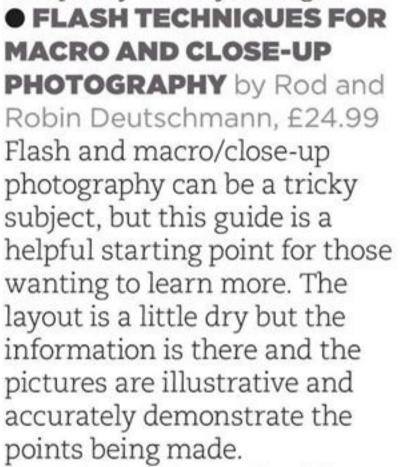






• BOUDOIR PHOTOGRAPHY
by Critsey Rowe, £17.99 'A
complete course in the fastest-

complete course in the fastest-growing, most exciting area of photography.' Titter ye not. What could easily have slipped into a sorry excuse to display image after image of buxom ladies flaunting their flesh is actually a pretty good stab at establishing boudoir photography as a credible genre. The technical advice is informative and accessible, and the images themselves are rather good. It's still pretty steamy, though.



- Julie Hale, £9.99 'What is love?' asked Jeff Bridges' alien hero in the 1984 film Starman.

 This book probably won't help answer his question, but there is something cute about the images of heart shapes found in everyday objects such as leaves, branches, food and graffiti. Lovely.
- and Lesa Snider, £26.99 The Missing Manual series has become a popular collection and this latest book is a worthy addition. Just about everything you need to know concerning iPhoto '11 is present, so this book should always be within arm's reach when delving into the software. The text is straightforward and the screengrabs are pixel-perfect.

ETES

Share your views and opinions with fellow AP readers every week

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJ!FILM

LOMO ALTERNATIVE

Oh, the irony of it all! In AP 25 June's letters pages, Philip Veater praises Lomography. In the same issue, there is a double-page spread on removing chromatic aberrations - the very effects that add charm to Lomo pictures. With the cheapest Lomo camera costing around £40 (and, would you believe, £10 for a wrist strap and £30 for a case?), I picked up this cute Ricoh from a local charity shop for £1 and then paid another £1 for its case. By economising, I can afford to buy AP each week.

Colin Edwards, Kent

Lomography is a marketing masterstroke that extracts premium prices for far less than premium equipment. As you have done, Mr Edwards, a charity shop or any second-hand retailer will offer better value and better, more reliable, results - Damien Demolder, Editor



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

On a lens costing close to £600 I'd expect a much more comforting word than 'possible' in relation to what's surely a prerequisite of any lens - image sharpness! I wanted the lens for wildlife photography, but I'm now having second thoughts about buying one. Given that I've only been taking pictures for a year, what are the odds that had I bought the lens without reading the AP review I'd probably be as happy as a pig in s**t with it! Sorry about that; it just seems like the perfect phrase to finish on.

Nicola Bird, Northumberland

While £600 is definitely a lot of money, this is a lot of lens. A focal range that spans such an extreme of focal lengths is never going to be perfect, and even before a test begins we know to expect curvilinear distortions and so on. It is possible to design these things out, of course, but the glass needed would rack up the price to closer to £2,000. The idea of this lens is that it is a more affordable alternative, and performs well – and, as you say, many people will not notice its shortcomings. If you intend to shoot natural subjects, the barrelling, at least, will not be obvious - Damien Demolder, Editor



BETTER THAN NOTHING

It is said that the early bird catches the worm, and being an early bird may have other advantages for photographers. One morning recent, I got up early, drew back the lounge curtains and there, curled up asleep on our lawn, was a young fox. I took a picture through the double-glazed patio window (not the best way to take pictures, but I thought that if I opened the patio door the fox would be disturbed). After my shot through the window I did gently open the patio door, but the fox was indeed disturbed, stood up and ran off.

So I was just in time to capture this shot. If there is a moral to my story it is to take an image at the first opportunity (even if not in ideal conditions) and, if circumstances allow - opening the door in my example take a second shot. Sometimes it is better to get an imperfect shot that none at all.

Keith Hughes, Surrey

AVOID THE GLUE!

I cannot help but reply to Simon Simpson's letter regarding Canon EOS 5D mirror problems (AP 18 June). The same thing happened to me, but I was not aware that it was a manufacturing defect. It seemed a simple enough job, so I carefully glued the

SECOND THOUGHTS

We often look to photography magazines like AP for inspiration when we're about to buy new equipment, but is there a danger that reviews designed to aid us in that respect can backfire?

While saving up for a new lens for my Nikon D90, I decided on the Tamron 18-270mm f/3.5-6.3 Di II VC PZD. I checked one out in a camera store and vowed I'd buy it when I had sufficient funds. Then, just a few days later in AP 25 June, there was

a review of the lens. After reading it I'm left totally confused. The guy in the camera store described it as a 'brilliant' lens and the only one I'd ever need. And yet the AP review states that the lens displays distortion at the extremes of its focal range, purple and green fringing, and a drop in resolution at the 270mm end. Then there's fairly significant lens barrelling at the wide end. The review sums up by saying that image quality isn't outstanding and that when using midaperture, 'sharp results are possible'.

What The Duck







www.amateurphotographer.co.uk | 9 July 2011

HOOKED ON INFRARED

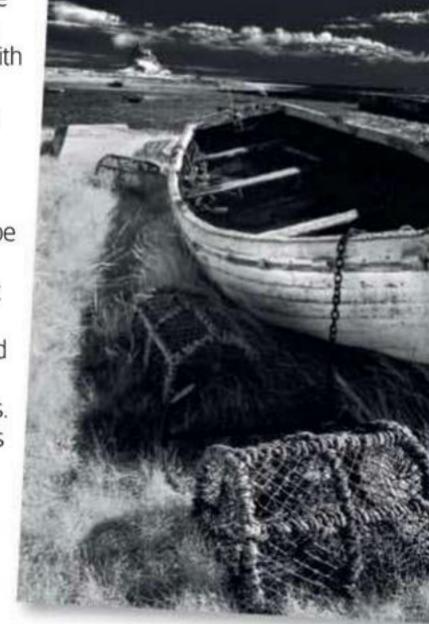
Thank you for the very informative article on infrared photography by Lee Frost in AP 25 June. Having spent a weekend with Lee in Northumbria, I can vouch for his enthusiasm for this type of photography. He got me hooked and, as soon as I could, I had a Nikon D70 converted, and I am now exploring all the various ways this enables me to look at landscape in a 'new' light.

Lee is wrong, however, to suggest that there is only one UK company offering an IR conversion service. Readers should also be aware of Protech Photographic in Uckfield, Sussex (www.protechrepairs. co.uk), which can provide photographers with an excellent personal service accompanied by thoughtful advice and support in choosing which of the four different filters it offers.

Although I agree with Lee and his preference for the dramatic effect that infrared images processed as black & white

can provide, using a less sensitive filter - say, a 665nm or even a 590nm - will enable easier exploration of the eerie world of colour infrared photography as well.

Above is my first infrared picture taken on Lee's kindly loaned Canon EOS 20D. Thanks, Lee and AP. Rick White, Surrey



mirror back into place. Everything seemed OK, except for a slight image displacement. Now, I am not au fait with the internet and only found out about the problem in a chance conversation with another photographer. I returned the camera to Canon, which charged me £251.80! My advice to anyone experiencing this problem is: do not glue it back in yourself. Let Canon do it free of charge. I eventually negotiated the web to find that a lot of people have had this problem, some of whom were asking advice as to which glue to use! I took the matter up with Canon and was given a 50% refund, which I thought was fair.

The company says that it made an announcement regarding this problem, but I fear that while it was widespread it was also kept low key. While I am very pleased with the camera, I have to admit that I probably wouldn't have bought it had I known of this problem. I am appalled to read that you cannot get the camera repaired as a matter of course, but that you have to wait until it fails. I would not like to own a camera that might fail in such a manner at any time. This camera cost £2,599 in 2005. I personally feel that this is a disgrace. There is a saying that 'prevention is better than cure', which Canon should heed.

Ken Williams, Liverpool

GO ANALOGUE, GO MANUAL

I am an amateur photographer who has being trying to 'do photography' for 30 years. A long series of disappointing film compacts provided just enough interest to take photos as my kids grew up. In 2007, I could finally afford my first digital SLR, a Canon EOS 350D. I thoroughly enjoyed it and soon upgraded to a Canon EOS 40D and all that jazz - lenses, flash and so on. I

took loads of photographs and even printed some. The versatility of digital photography is a marked point. But then I realised that I had stopped taking photographs any more – my camera collection had become too big to carry around and I was lost in the apparatus of photography.

So I sold my monster digital kit and bought a more compact Olympus Pen. That left me with just enough money to go berserk on eBay, and I bought loads of analogue SLR kit – true SLR, not those analogue compacts that I had been forced to grow up with. Amid mounting hesitation, I opened the envelope from my first develop and print. When I stopped laughing – the roll was blank! – I resolved to check that the film advanced correctly next time.

Another day and another envelope, and the absolute clarity and amazing print quality of Kodak Gold film taken with my Olympus OM-2n (£65 off eBay) took my breath away. I had to search long and hard for a comparable print from my digital collection, but I found one: I had paid £5.5 plus p&p for a specialist print of one image with very gentle tonal gradation. However, my analogue SLR camera produced four images of that quality on its first use. I've had more 'bang' than I can recall for not a lot of 'buck'.

The sheer fun of composing a scene with a prime lens has also been much higher than pointing my portable computer, with mega-zoom, at some scene and pressing the button. Go analogue; go manual. You'll never look back.

Greg Neumann, via email

Variety, Mr Neumann, is the trick. Mixing film and digital photography gives me the most satisfaction – Damien Demolder, Editor

AP reader Melvyn Dover questions what exactly is the ideal camera

WHO IN their right mind would organise an outdoor event in Britain a few years in advance? You can't even organise a barbecue in a heat wave and guarantee it won't rain. Come 2012, Weymouth hosts the yachting events at the Olympic Games. What's the ideal weather for that? It seems to be wind and cool for the participants and calm and sunny for the spectators. Pondering this, I began to wonder what the ideal camera would be and, like the Olympic analogy, I decided it depends on circumstances.

If your interest is in wildlife photography and travel, then portability and a good zoom lens count for a lot. On recent walks to my local nature reserve, I've noticed some serious twitchers and photographers around. There's a sort of hierarchy in the shelter. Big tripods and massive telephoto lenses gain priority, then the handheld users, and then, even further down the pecking order, those with binoculars. My maximum telephoto lens, a 200mm, has been frustrating to use at times, particularly when four godwits appeared and an extremely rare long-billed dowitcher. They're there in my pictures – if you know where to look.

Other photographers have shown me their results, and are able to point out some red on the dowitcher's plumage to indicate the start of its summer coat. I can't imagine ever being the proud owner of such a lens/tripod set-up and carrying it even small distances. That's why I'm so excited about the number of new superzoom cameras released so far this year. It looks as though they'll be good for bird photography. And here's my tip for photographing birds: take the picture first, then worry about what it is!

I've noticed many people of a certain age (all right, middle-age-plus) prefer to carry light cameras. Gone are the days of carting about an SLR with lots of lenses to cover all eventualities. A 550g or heavier camera may be manageable for short periods, but many, like me, find the weight tiring to carry about – particularly as people tend to accumulate lots of other things to carry on walks and trips. Car ownership is even a factor. When I was without a car for a long period, my SLR was noticeably more of a burden when stuck with carrying it all day. So at times the ideal camera is a pocketable compact.

A few months ago in the fog I managed to put my car in a ditch. The insurance company asked me whether I had any photos. Remembering to take one immediately after an accident is harder than you might think, because of the shock. As it happened, I didn't have a camera and the result wouldn't have shown much anyway. But in this case a phone camera would have been

perfect for my needs.

I can only conclude that one camera is not enough for many people. It's certainly not in my case. But like having ideal weather, having the right camera at the right time may not always happen. Barbecue, anyone?



EXPERT ADVICE PHOTO **EVERY WEEK** INSIGHT



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

Heather Angel explains how her simple flower image demonstrates that sometimes less can be more

WHEN I'm walking through an unfamiliar environment, I often find myself scanning the area for photographic opportunities. This is particularly true when I'm exploring forests and woodlands due to the diverse nature of the landscape. It's something that I do more when I am abroad because those woodland areas tend to contain flowers and creatures that I'm unfamiliar with as a resident of the UK. Scanning is a good habit to get into as a photographer, although it probably accounts for why I'm always tripping over roots and rocks. It's important to remain aware of your environment and to look for things such as the light falling in an interesting way or flowers with fascinating forms and colours.

This picture was taken near the border between China and Burma [Myanmar]. I was exploring one of the forests in the area and moving slowly along a narrow path. This wasn't a particularly difficult flower to spot because it was right beside the path. I had no idea what it was and to this day I have been unable to identify it. What I found particularly striking about the flower was that it had such a simple form. It's not a particularly colourful plant and is incredibly basic in its structure. The image is not exactly what you would call a 'Wow!' shot, but that's what I love about it. This is a shot that works because of its simplicity, which is a big draw with macro work generally. Sometimes less really is more – you don't always have to be overwhelmed by bawdy colours.

The flower wasn't lit by direct sunlight and the sky was fairly overcast. This isn't usually a problem because often you'll find that bright but overcast weather is best when dealing with a forest environment. In these conditions your image won't be littered with bright highlights. However, with macro photography you have to get in very close and your lighting parameters can shift dramatically. As you can see in the image, I had to deal with little white flowers and a dark background, and I was well aware that the lighting wasn't going to change any time soon. Working with the extremes of white and black meant that I had to be very

careful when metering because there was a risk of getting more dark than light.

Before I put my Nikon D3 with 105mm f/2.8 AF Micro Nikkor lens on the tripod, I metered off some big leaves that were in the same area (and therefore in the same light), making sure they were matt green rather than shiny. This kind of light- to mid-green colour is always a good average tone. Things like holly leaves or grey leaves are no good at all. Through practice you get to understand what will work and what won't.

BRINGING

YOU ESSENTIAL

The head of the flower was guite flat, so I made sure that the sensor plane was parallel with it. This meant that I had to set up my tripod so it was above the flower and looking down over it. When working in a forest there's always the temptation to get down with your camera tripod and shoot at an angle. However, shooting straight down meant that I was able to get all the white florets in focus with the green buds receding into the background.

The most important thing to realise when you're shooting macro images is that you have a limited depth of field, which you can see as either an advantage or a disadvantage. Shooting small objects opens up many possibilities when experimenting with apertures; you can either shoot your subject with a shallow depth of field, which will make it pop out from the background, or you can try to get everything in focus using a larger depth of field, for a complex and busy image. It depends entirely on what you're after. If it's for identification purposes, everything needs to be sharp and clear, but if you're looking to produce something a little more creative then you can experiment. Here, I was able to shoot using a shallow depth of field, which was made all the more effective by the dark background. Had it been lit differently there could have been many distracting elements visible, such as leaves and twigs. The settings I used were 1/50sec at f/9, which gave me just the right depth of field for the effect I wanted.

One of the things that really helped me when taking this picture, as it so often does, is depth of field preview. Recently, I was talking to two photographers who both told me that they take a photograph and then try to decide from that image how they need to alter their aperture. I would rather try to get it right first time. That's what the depth of field preview button is for: to give you an immediate preview of what the final image

will look like.

As I stated earlier, sometimes a simple shot can be the most effective. Training your eye to spot simplicity is as difficult as training it to spot the fantastic. Once you understand how to spot those two extremes, though, a whole world of possibilities opens up. AP

Heather Angel was talking to Oliver Atwell



To see more images by Heather, visit www.heatherangel.co.uk or www.naturalvisions.co.uk. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by

Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk







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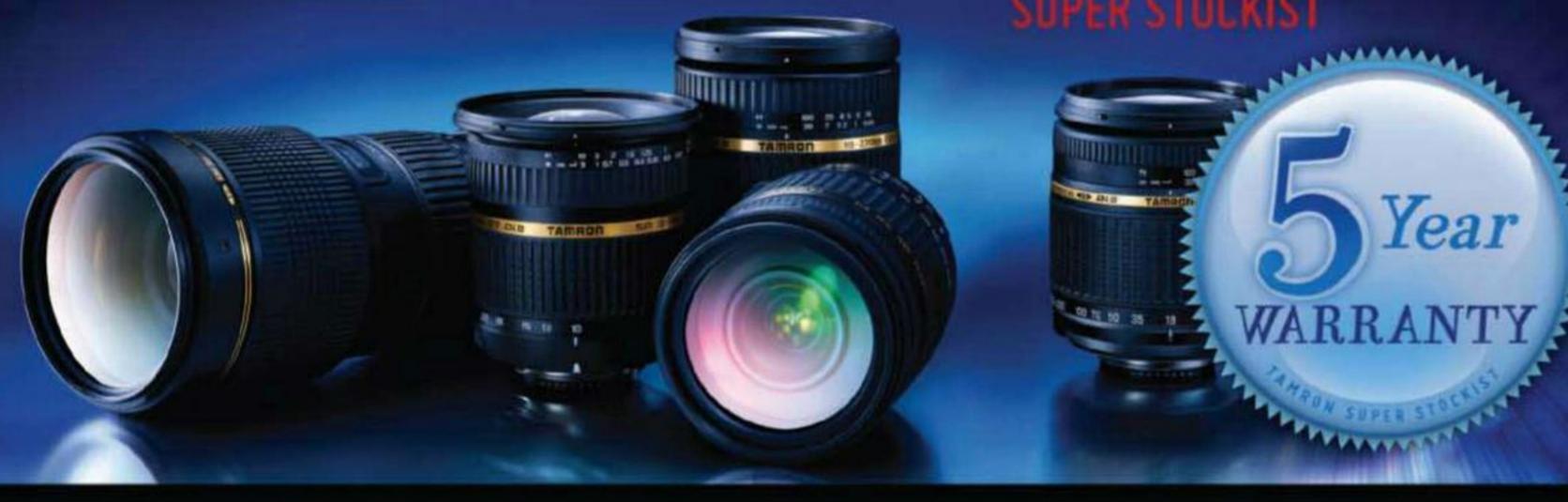
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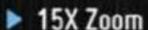
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Street photography

The Amateur Photographer Masterclass with Cathal McNaughton

Cathal McNaughton and four AP readers explore the coastal city of Brighton to discover how best to capture the light and shapes of the urban environment. Oliver Atwell joins them

STREET photography is a burgeoning genre. Its popularity among keen amateurs has been steadily growing for several years and recently the scene has exploded into a number of exhibitions, publications and practising photographers. But whereas the genre has been endlessly explored within the context of portraiture and documentary, Cathal McNaughton was keen for this month's Masterclass to concentrate more the experimental side of things.

The chosen location is the popular and vibrant coastal city of Brighton in East Sussex, an area that offers ample opportunity to explore shape, form and light.

'Anywhere can be a good place for street photography,' says Cathal, 'But because Brighton is a buzzing location made up of interesting areas and characters, it lends itself to exciting and colourful photography.

'With today's Masterclass we're able to take the term street photography a little more literally,' he continues. 'We're actually going to be focusing on the streets, beaches, buildings and inanimate objects. The day isn't all about people, although they will inevitably feature in some of your images. What we should be looking at is form, lines, shapes, details, scale, light and textures - basically all those individual elements that come together to form the bigger picture of the urban landscape. That's the key word - landscape.'

While there are photographs that can be taken in the city all year round, ideally you need the bright light of the sun.

'If you're shooting in the city, one of the most interesting and aesthetic elements that you can have on your side is sunlight,' says Cathal. 'We're used to seeing people shoot the city at dawn and dusk, but we

want to move away from that and use the bright sunshine to give us some interesting contrasts. If you look at a photographer like Magnum's Trent Parke, you can see how he uses light and shadow as compositional elements and sometimes as framing devices. If you can introduce ideas like that into your own work, then a whole new world of creativity opens up.'

Before heading off to explore Brighton's seafront, Cathal recommends that everyone familiarise themselves with the manual settings on their camera.

'I'm keen on everyone shooting manual all the time,' says Cathal. 'It's going to be particularly important when we're dealing with light and shadow. You'll need to understand exactly how to get the best exposure. If you can take control of your camera, then you can begin to understand exactly how to achieve the results you want under any circumstance.'

Finally, Cathal puts the attendees at ease with regards to the day.

'The crucial thing to remember is to have fun,' he says. 'Just keep your eyes open and, perhaps most importantly, keep an open mind.'

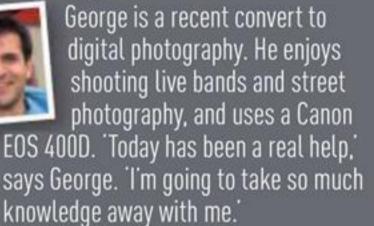
Your AP Master... Cathal McNaughton



In his career as a press photographer, Cathal has travelled the world covering conflicts in

Northern Ireland, Iraq and Afghanistan, and events such as Paris Fashion Week. Providing images to The Press Association and Reuters news agency, Cathal has been named UK Press Photographer of the Year and received numerous awards, including the 2011 Amateur Photographer Power of Photography Award. A regular contributor to AP's Photo insight series, Cathal also runs workshops. He is based in Ireland. Visit www.cathalmcnaughton. com for details.

The AP readers... **George Krousti**



Darren Lehane



Darren enjoys shooting urban and street photography. He uses an Olympus E-3 and an Olympus E-620 with 12-60mm and a 70-

300mm lenses. 'It's been a really useful day,' says Darren. 'It's really made me think about working with light and shadows.'

Heather Shuker



Heather likes to shoot portraits, street photography and landscapes. She uses a Canon EOS 5D Mark II with a 24-70mm

lens. 'The day has been great,' says Heather. 'I've had a few bad habits knocked out of me and absorbed a lot of new ideas.'

Helen Wiggins



Helen is quite new to photography and has spent her time exploring the various genres. She uses a Pentax X70. Today has

been brilliant, says Helen. The most important thing to me was learning how to use the camera manually.

Lenses

THE RIGHT choice of lens is crucial for achieving successful shots of the urban environment. The city is a veritable smorgasbord of geometric forms, so deciding exactly which lens will best suit your image is one of the first decisions to make.

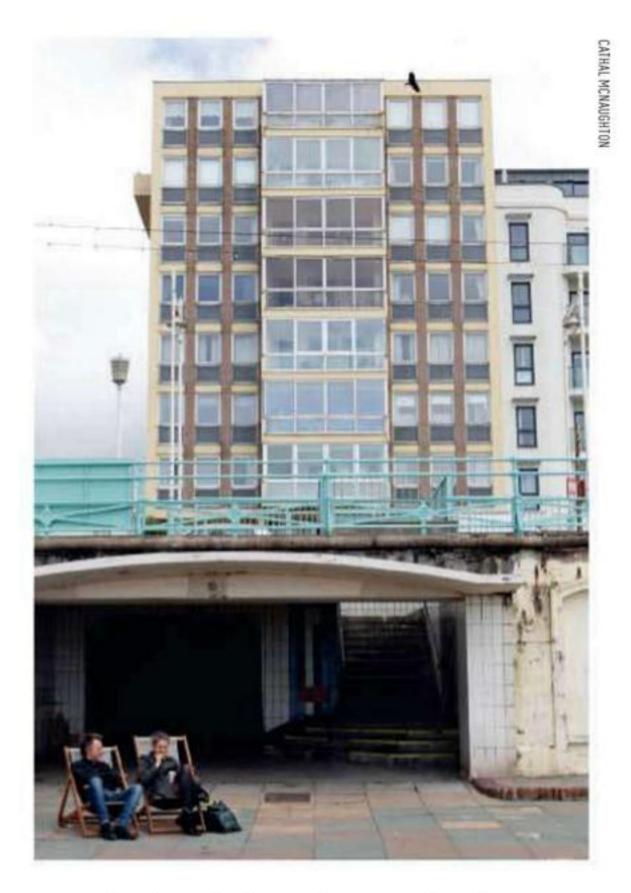
'I recommend taking a telephoto and wideangle lens with you when you're exploring the urban environment,' says Cathal. 'In that way, you'll find you have as much coverage as you need to meet the requirements of many of the shots that you come across. When you first purchase your lenses it's a good idea to experiment with them and discover exactly what they're capable of. So many people have no idea what their optics can do and it's a waste of potential.'

Cathal points out that each lens will offer the photographer varying results when dealing with subjects such as buildings.

'A telephoto lens will help you compress your image and bring different elements closer together in the frame,' says Cathal. 'It will also bring things a lot closer to the foreground. It will create a tighter composition and that can produce a fascinating juxtaposition of shapes and lines. A telephoto lens will also allow you to pick out individual details from buildings, such as a particular window or arrangement of colours and forms.'

A wideangle lens is a different affair. This is the lens you use when you want to bring more into the frame.

'Use a wideangle lens if you want a more panoramic effect,' says Cathal. 'You can also use it to push details further into the background. A particularly strong use is to



emphasise the scale of an environment when there are people within the frame. But, as I said, the most important thing is to experiment. Once you understand your lenses, your photography will make a massive leap in quality.'



IN A quirky and vibrant city like Brighton, colours are a key component of the environment. Strong shades and tones can be found in everything from the colours of shop exteriors and street signs to clothes, graffiti and sky.

'Using colours within your composition can make for some visually exciting images,' says Cathal. 'As well as looking for colours that work well together, you should also look out for those occasions where, either by coincidence or by design, colours are somehow echoed and repeated. It could be that a man in a blue jacket is about to walk in front a shop exterior that has been painted blue. Those kinds of visual quirks can be fascinating.'

If you are looking to capture strong colours within the city, the best weather to hope for is strong sunlight.

'Strong colours are going to show up best under sunny conditions,' says Cathal. 'That kind of light is going to make those colours pop and give your image a dynamic edge.'



SHAFTS of light and opaque shadows are a mesmerising presence in street photography, and exploring those subjects opens up your images to myriad creative possibilities.

'Look for things such as large pillars and tall buildings,' says Cathal. 'These kinds of structures will produce shadows on the ground that are likely to sit directly alongside bright shafts of light. This offers you the opportunity to concentrate on contrasts and potentially use the light and shadows as a strong framing device.'

As well as relying on static objects to produce shadows, it can be equally dramatic capturing the shadows cast by people.

'If you're shooting people, then a really nice effect is capturing their shadow as well,' says Cathal. 'It's particularly vivid when they're casting a long shadow, which is something you'll find more of in the early morning. Make sure you move around the person. Do you want to shoot them by using the shadow as a leading line, drawing the viewer's eye towards the person, or do you want to shoot them from the side so that the person and their shadow form a kind of right angle? Explore all angles of the subject."

It is also worth noticing how shadows and light fall on objects and people. Images that contain strong contrasts between light and dark can be incredibly theatrical and produce something that is commonly known as chiaroscuro lighting.

'Chiaroscuro lighting is something you see more of in studio-based portraiture, but it's a technique that you can employ in a sunny urban environment,' says Cathal. 'The important thing to remember is to spot meter if you want to achieve strong opaque shadows. You'll need to expose for



the highlights in your image. The easiest way to achieve this is to use a fast shutter speed, such as 1/800sec, or increase your camera's f-number. In that way, the highlights, such as the sky or background, will be properly exposed, but the shadows will be underexposed. Then there will be no detail in the shadow areas and instead you'll have strong opaque areas of black.'

These same exposure principles apply to shooting people and objects as silhouettes. But there are occasions when you may want to retain some details in the shadow areas in order to reveal more of the subject.

'If you don't want those deep dark shadows you should decrease your camera's shutter speed so more light can reach the sensor,' says Cathal. 'Alternatively, you can open up your aperture for the same result. Then you'll be able to see more of the subject.'

People

AN OBVIOUS staple of street photography is the presence of people within the environment and there are a number of ways that people can be used as a creative point of interest within images.

'With many creative city images you'll inevitably find yourself including people within the photograph,' says Cathal. 'This can be particularly true when you're experimenting with framing. Chances are that it's people that you're trying to draw the viewer's eye to. But don't make just anyone the point of interest. You have to justify it to yourself. Why have you chosen this person? Is this shot worth it? If there's nothing obviously interesting about your subject, all you've got is a pretty picture with no substance.'

Another point of consideration is thinking about how many people to include within your image.

'Having a single person within the frame can communicate the idea of isolation within the urban environment,' says Cathal. 'Alternatively, including a large crowd can convey the idea of an overcrowded and busy urban jungle. That presents you with two very different views of the city and both can be just as effective.'

Of course, one of the key issues to think about is when to approach people and when to remain inconspicuous.

'In an environment like Brighton, people aren't going to be so wary of having their image taken,' says Cathal. 'There are people with cameras everywhere. That provides a perfect cover for you. At the same time, you should try to remain as inconspicuous as you can. You have to treat shooting people on the streets as you would when taking photographs out in the wild. If the subject becomes aware of your presence, the whole dynamic of the image shifts and you lose that perfect shot.'

'Think about how many people to include within your image'





Shapes and lines

SHAPES and lines are what make a city. They create the skeleton and form of the environment. Learning to take advantage of them to achieve creative shots requires you to filter through the chaos and pick out the most interesting details.

'It can be easy to be overwhelmed in the city,' says Cathal. 'But as with composition, you need to learn how to reduce the space down to its most basic form. That's when you'll be able to see how shapes and lines work together. Having varying shapes within your image can create a collage effect, particularly if they dominate the entire frame.'

But it's not just clean geometric forms, such as squares, circles and verticals, that can be included.

'Look out for unconventional and irregular forms and explore how you can employ them within your image,' says Cathal. 'That's not to say that any shape is going to work. Some shapes can end up looking a mess and be incredibly confusing to the eye.'

Also look out for lines in the landscape, which can be used to guide the viewer's eye through an image.

'Lines like this are better known as leading lines,' says Cathal. 'They can either lead the eye towards the horizon or towards the focal point.'

CATHAL was keen to encourage everyone to explore their immediate environment as thoroughly as possible.

'When you're walking around, there can be a strong temptation to look ahead and assume that a shot is magically going to jump out at you from the horizon,' says Cathal. 'That's not the case at all. You need to move your head up, down, left and right. Drink in your environment. Be aware of your surroundings.'

Moving your eye around the environment can also encourage you to photograph from a variety of different angles.

'Don't feel you always have to point your camera forward,' says Cathal. 'If you're approaching a subject, there are a thousand different ways to shoot it. So often you see people walk over to a subject and almost get on top of it.'

While Cathal says there's nothing inherently wrong with getting close to a subject, you must also make sure that you're working the angles and getting the subject from all sides.

'Shoot high and shoot low,' says Cathal.
'For example, get on the ground and shoot the foreground leading up to your subject.
Also stand far away. If you're able to get a shot from an elevated surface, try that as well. It's understandable only getting a couple of shots from restricted viewpoints if the subject is a person, but if it's an inanimate object then there's no excuse not to have a variety of shots.'





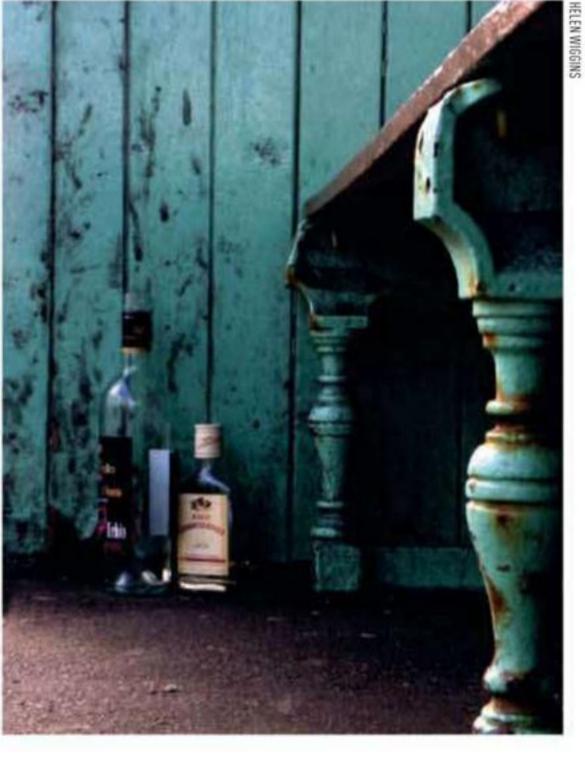
Details

THERE are a number of details in the city that we can easily take for granted. Simple things such as textures, patterns and litter can provide numerous opportunities for interesting images.

'Things such as brickwork and graffiti are constant elements within the urban landscape, so take advantage of them,' says Cathal. 'There are so many textures to explore. They all offer you the opportunity to experiment with the more abstract concepts of photography."

It's also important to remember that sometimes putting the details within the context of the larger landscape can be equally as effective.

'If you're looking to produce more abstract images, such as textures of brickwork, then it won't matter where you are,' he adds. 'You can find those things everywhere. But sometimes it can be effective to place those details within a context that communicates the essence of the location. That's particularly true of an area like Brighton, where you may want to capture the atmosphere and quirky vibe of the city. Details can lend the image a narrative context. Maybe try to show a strong detailed foreground with a background that provides some sense of location.'



Composition

COMPOSITION often goes handin-hand with framing, but it is definitely a concept that requires its own level of consideration.

'There are no hard-and-fast rules about composition,' says Cathal. 'Composition is one of those things that you come to understand instinctively as you develop your photographic skills. In the city, there are a lot of lines and shapes that can almost act as guides to your composition. Learn to see those basic shapes. Let your imagination simplify the environment. Even the most complex landscape can be broken down into a series of simple shapes. Once you begin to see the world in those basic terms, you will realise how easily you can achieve a striking composition.'

Another thing to think about is the placement of your subject within the frame.

'Try to avoid always having your subject centrally placed within the composition,' says Cathal. 'Sometimes that will work, but at other times it can be more interesting to see the subject off-centre."

Cathal suggests taking a simple example of a man walking past a building.

'If you shoot a series of shots of his journey, the chances are the most interesting shots are going to be the ones where he's just coming into the frame and when he's just about to leave,' says Cathal. 'The reason for this is that if the man were placed in the centre of the frame, your eye would be immediately anchored to him and it would neglect the surrounding space. The image becomes all about him. But if he's placed on the right or left there's a whole area of space that your eye can travel through. The man, rather than being the anchor, becomes the jumping-off point. It sets up a narrative where the subject is interacting with his environment."

When considering composition, it is worth thinking about scale in the image.

'Having a person within your composition immediately communicates the scale of the environment,' says Cathal. 'The subject becomes the measuring stick, so you can use it to demonstrate how vast the environment or architecture is.'

'When considering composition, it is worth thinking about scale in the image'

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are Tom Mackie (landscapes), Paul Hobson (wildlife) and Cathal McNaughton (street photography). Cathal will be holding his next Masterclass session in September, Paul in July and October, while Tom's next workshops will take place in August and November.

If you would like to take part, visit www. amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which Masterclass you would like to attend and make sure you include your name, address, email address, daytime telephone number and two or three examples of your work in your application. Each participant will be able to use his or her own camera, lenses and other equipment.



Making a splash

James Dodd's images of young divers are not your average documentary photographs. He tells **Gemma Padley** how he captured these intriguing photographs and explains why he loves shooting in series

on the face of it, a plain blue-walled swimming pool with children jumping in and out of the water may not be the most obviously exciting subject matter. But in the skilled hands of Sheffield-based photographer James Dodd, the ordinary becomes extraordinary as these images from his ongoing project Olympic Dreams attest. The project came about two years ago while James was studying on an NCTJ photojournalism course at Sheffield College.

'I've always been interested in water sports, and when we were given a sports photography assignment at college I ran straight to the Ponds Forge International Sports Centre in Sheffield,' he says. 'I was only supposed to be there for a couple of sessions, but gradually stories emerged and the project became an interesting photo story. I started photographing the divers whenever I could, fitting in with their training sessions.'

Initially drawn to street photography, James, who has been taking pictures for about four years, explains that he used to 'wander around with his camera, trying to find subjects he was interested in.' As time went on he realised he wanted to use photography as a story-telling device, and gradually made the transition into documentary photography. Following his NCTJ photojournalism course, James did work experience at a number of newspapers, also selling his images to *The Times* and *The Guardian*. But the desire to pursue his own projects was too great. 'I'd had experience of running my own business, so I didn't find the prospect [of being a photographer] too daunting,' says James. 'I knew what I wanted to do, although it was a complete unknown!'

While James had had experience of photographing sports, it was his experiences of street photography that stood him in good stead for the Olympic Dreams project.

'Through the pictures I'd taken of people on the streets, I'd learned to anticipate moments that could be happening,' says James. 'This was also important when I was photographing the divers. At times during the project I'd start photographing before anything happened — as the children were walking to the poolside, for example, or as they were getting ready to dive. If I saw a moment start to materialise, I would reposition myself to make sure I had a good shooting angle. This approach was the best way to ensure I got the shots I wanted.'

Above right: Boy about to dive Nikon D700, 17-35mm, 1/60sec at f/7.1, ISO 1000, Metz CT45 flash

Below right: Girl underwater Nikon D700, 28mm, 1/60sec at f/5, ISO 5000

Below: Legs diving Nikon D700, 17-35mm, 1/125sec at f/8, ISO 400, Metz CT45 flash

STARTING THE PROJECT

With permission from the swimming club and backing from the coaches who made sure the children's parents were happy for James to take pictures, James was free to photograph what he wanted. He also spoke with the parents who were supportive of the project.

'Of course, there is always going to be that initial, "Who's that guy with the camera?" thing, but when you have the backing from the coach [any concerns are allayed],' says James. 'The kids are used to being photographed at competitions and they each have a model-release form as standard. For the first two sessions they played to the camera, pulling faces and so on, but I expected this. I took some pictures and it was good for bonding, but I wanted them to be immune to my presence and to carry on with their training regardless of me being there. At the third session or so the novelty started to wear off and they forgot about me.'

James's aim with the project was to relay the children's experiences as lyrically and as truthfully as possible. 'As viewers on the outside, we sees things in a completely different way to the children,' says James. 'We see the divers as they hit the water, but we don't know what they are feeling or what is going through their minds as they're diving. I wanted to address themes such as whether it was suitable for children to be in an environment like this. The diving looks very beautiful, but it can be a vigorous sport. I wanted to explore the rigorous training regimes and the expectations placed upon these children to succeed, lyrically rather than literally."

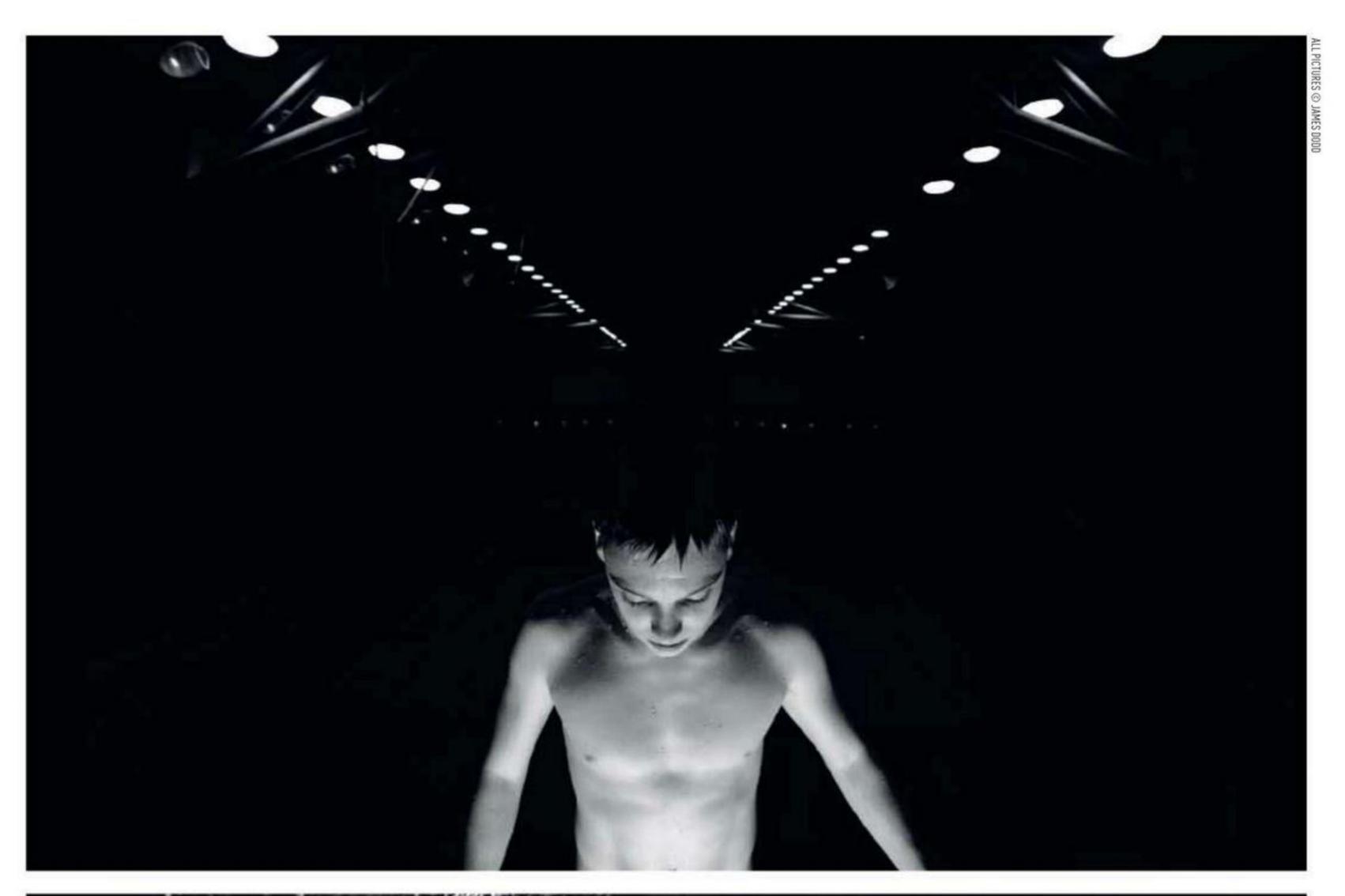
PREPARATION

James spent time researching the different elements and aspects of the sport in a bid to understand what might be going through the children's minds. 'I wanted to convey different emotions, from fear and feeling trapped to feelings of floating, being free and confusion,' he says. 'I'll never shoot a photo story straight off. I like to understand how things can be done before I do it.'

Shooting a series of photos was the obvious choice for the project. The photo-essay format allowed James to explore the many aspects of the subject effectively and poignantly. 'It would be difficult to show everything that goes on in a single picture,' says James. 'That's one of the reasons I moved away from the newspaper work as I felt they were mainly after single images rather than a body of work that told a story. I'm very comfortable working in this way and I take each project on its own merit – I'm not going to shoehorn something into a photo essay if it doesn't require that approach.'

As time went on and the project started to take shape, James set up a series of image 'collections' in Lightroom to assess his images. These included different categories such as Above water, Underwater and Movement in which he grouped similar images. Within each category James gave the images a star rating.







Technique Depth of field

'These acted as markers so I could see where I needed to fill in the gaps in my work,' he says. 'It was a useful way for me to think, "I need more portrait shots," for example. I could then go back to the pool with that in mind. I kept assessing the images to make sure I was achieving what I wanted.'

PERSONAL VISION

Getting the viewer to ask questions and ponder what they are looking at is an important part of James's work. It's a question of offering new perspectives, he says. 'Although we're saturated with images in the media, there's room for photographers to explore less obvious stories,' he says. 'I'll always research an idea to make sure it hasn't been done before, and if I feel I can't bring anything else to it then I won't waste my time trying to explore the subject.'

James's images have a magical, elusive quality - they are mysterious and intriguing. Does he feel there is a conflict between exploring a personal, creative vision and producing a reportage image?

'I'm always keen to represent things as truthfully as possible,' he says, 'but I'm interested in showing something more than just the bare facts. I want viewers to make up their own minds about what the images convey. If you provide all the answers, there's no reason for them to come back and look at your images again - and I want people to come back. An image might mean something different

to someone each time they see it. That ambiguity is something I want to achieve in my work. Adding a personal angle can really work for some subjects, but it depends on the story and what you are trying to convey. The visual impact of the image is always important as it helps to ensure the story is reachable by the viewer.'

EQUIPMENT

James used three cameras for these images. 'When I started the project I was using a Canon EOS 5D with a 17–35mm f/2.8L lens,' he says. 'The low-light conditions inside the pool meant I had to upgrade the equipment to better suit the environment. I then switched to a Nikon D700 with a 28mm f/2.8 lens. I used this for the majority of the project and only replaced the camera with a Canon EOS 5D Mark II and a 28mm f/1.8 for reasons outside of the project (I needed to use video for an assignment.) The 28mm lens allows me to be in the action and to capture things at quite close range,' he continues.

'The 17-35mm lens was great, but I found the people looked guite stretched out. I wanted to reduce the number of variables. Rather than using a lens to zoom in and out, I decided to use a lens with a fixed focal length that forced me to think and shift my perspective [physically]."

James arrives at least half an hour early to each shoot to allow his camera and lens to acclimatise to the humid conditions inside the building. 'It is very warm inside, so the equipment fogs straightaway,' he



Above: Boy diving through the air Nikon D700 28mm, 1/15sec at f/11, ISO 400, Metz CT45 flash

Main image: **Boy submerged** underwater Canon EOS 5D Mark II, 17-35mm, 1/8sec at 17-35mm, 1/80sec at f/18, ISO 200, Canon f/2.8, ISO 1600

Right: Diver in motion Canon EOS 5D Mark II, Speedlite 550EX

says. 'I'll sometimes wrap the camera in a warm towel to speed up the time it takes to acclimatise.'

He uses a Metz CT45 flash, and occasionally a Canon Speedlite 550EX, to 'isolate the subject from its surroundings'. The flash also helps to freeze the subjects as they move through the air and water. 'For the image of the boy standing on the end of a platform (see page 27), I placed a flash on the ground in front of him,' says James. 'I'm standing about a metre and a half away. He was there for 20 seconds or so to steady himself before jumping in. The Metz flashes are really powerful, easy to use and don't cost a lot of money,' continues James. 'They are fantastic pieces of equipment. I have two of them. Everything has to be set manually, but the light is beautiful and the devices only set me back £35 each.'

There were occasions when James chose not to use flash because he felt it to be off-putting for the children, and he didn't use flash for the underwater shots for practical reasons. When he did use it, though, while shooting above the water and close to his subject, he would set his camera to approximately f/8 and 1/125sec at ISO 200. Below the water James used a far higher ISO, often ISO 5600. 'It's incredibly dark underwater and there's not much light at the pool anyway, so [you do need to use a high ISO],' he says. 'I metered everything and gradually learned what the exposure would be. The light inside the pool was pretty constant, which helped.'

SHOOTING APPROACH

Through the combination of light and careful composition, James developed a unique look for his project - a highcontrast black & white aesthetic built around the use of harsh shadow and light. Always shooting in raw to retain maximum information, James converted his images to black & white afterwards. However, his decision to use black & white wasn't a conscious one. 'Using black & white was something that arose as part of the overall process,' explains James. 'It was a way to make the images stand out. I could use black & white to isolate the subjects in the dark. I wanted to remove as many reminders of the real world as possible – to create a dreamlike world. If I'd included the odd colour image it would have disrupted the flow. I noticed that all the pools had blue walls, so I knew I could use a deep red filter to stop the blue from coming through. The children's pale skin was light against the darkness of the water and they instantly became white figures set against the dark world beneath them."

James took the images from the water and using viewing platforms. The viewing platforms are small windows mounted in dark corridors underneath the stands of the pool. He rented an underwater housing for his camera, and set his camera settings manually. 'I usually stopped down to f/5.6, which gave me a depth of field of approximately four metres,' he explains. 'I'd then pre-focus about four metres in front of me.





I tended to use a shutter speed of 1/100sec and worked at ISO 5600. Shooting underwater is a completely different skill,' he adds. 'It's not easy moving through the water – you can't move quickly. If something happens I'm not always able to get the camera to my eye in time. It's also difficult looking through goggles and there were occasions when I couldn't look through the viewfinder at all. This is where the 28mm lens came into its own – I knew roughly the area it covered, so I could anticipate where to take the shot without necessarily looking through the viewfinder.'

INTIMATE PORTRAYAL

What is especially striking about James's images is their intimacy. James feels it's important to get in close to offer a view that is less commonly seen. 'There are plenty of sports photographers out there covering the top-end competitions,' he says. 'They're often quite far back from the action and using longer lenses. They'll capture the dive, but not necessarily the swimmer as he swims back up to the surface. For the image of a boy moving through the air, for example (see page 29), I specifically wanted to capture the movement; to do that, I knew I had to be close to him, so I moved to the edge of the platform and panned down as he jumped.

'None of the images is staged,' he adds.
'They are candid shots taken as the children are training. With the diving shots you

Above: Body and legs underwater Nikon D700, 28mm, 1/60sec at f/5, ISO 5000

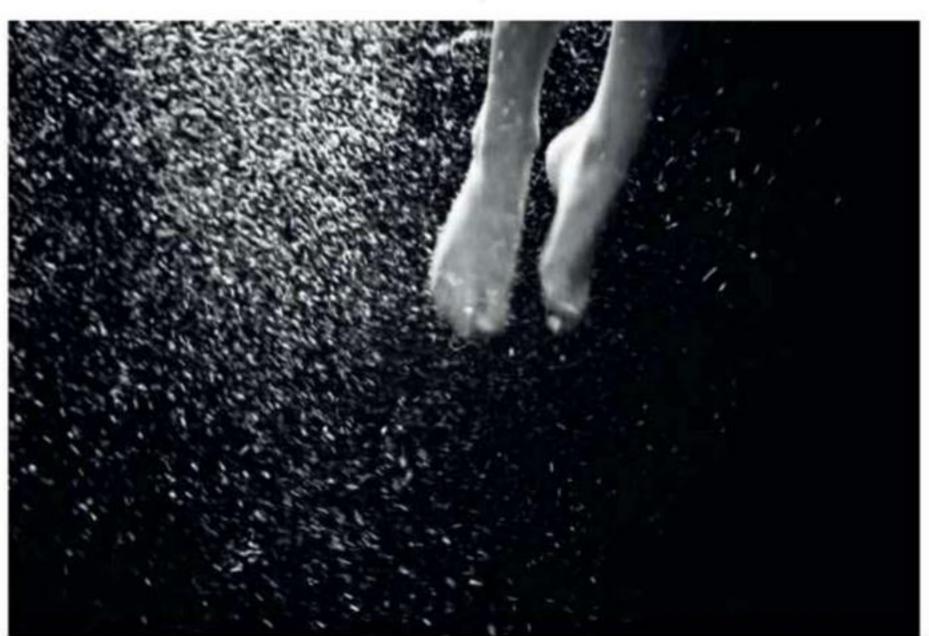
genuinely have no idea where they are going to hit the water. The divers could enter the water at any point give or take four metres either side; using the wideangle lens helps [as it covers a larger field of view]. There were times when the child hit the water at an angle that didn't work compositionally and other times when the movement of the water softened the image. The way the light moved through the water also sometimes gave a slight ghosting effect. I didn't use these images, although I may revisit them at a later date

as they have an interesting abstract quality.'

James is still shooting images for the project and says he'll continue until at least after the London 2012 Olympics. 'It's a work in progress,' he says. 'It's a

least after the London 2012 Olympics. 'It's a work in progress,' he says. 'It's a labour of love. I'll try to fill in any gaps in the next year or so. The project began as an overview of all the divers, but as it evolves I'd like to home-in on individuals and their personal experiences.'

To see more of James's images visit http:// jamesdodd.net



Right: Feet Nikon D700, 50mm, 1/40sec at f/3.2, ISO 2000

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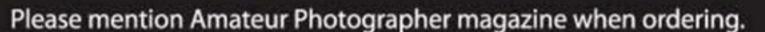
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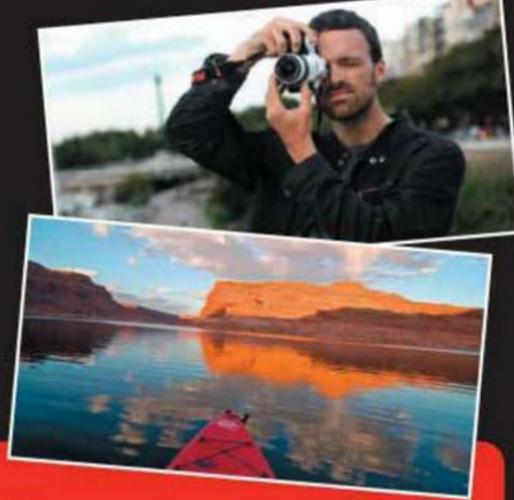


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Tim Daniels Cambridgeshire Tim's adventures in photography began in 2005 when he bought

Tim's adventures in photography began in 2005 when he bought a point-and-shoot camera. These days he uses a Canon EOS 5D and has recently become a full-time photographer. His favourite subject is landscapes, particularly the flat lands and skies around the areas of north Cambridgeshire and Norfolk where he lives. This summer he hopes to photograph a large part of the north Norfolk coast to capture some 'traditional' seascapes. He also wants to continue exploring the small details that make up landscapes.

York Minster

1 Tim has used the archway to frame the doors to the Minster and waited until the man on the right had walked into the shot to add a final element to the image Canon EOS 5D, 17-40mm, 1/125sec at f/4, ISO 1600

The Guardian

2 Tim has combined three shots to create an HDR image using Photomatix software. He then converted the shot to black & white using Silver Efex Pro Canon EOS 5D, 17-40mm, 1/4sec, 1/15sec and 1/60sec at f/11, ISO 50, tripod





Chris Nutley Somerset

Chris first began taking photographs when he was around 13 years old after he received a Pentax K1000 and 50mm lens from his uncle. These days he uses a Canon EOS 5D Mark II with 17-40mm, 24-105mm and 70-200mm lenses. His favourite subjects are landscapes, wildlife and travel, and he is particularly fond of shooting on Exmoor, and in Dorset, Somerset and Norway. All the shots here were taken during a six-day trip to the Lofoten Islands in Norway.

Gimsøy

1 Chris has used the rocks as foreground interest and shown them within the context of the overall environment Canon EOS 5D Mark II, 17-40mm, 1/15sec at f/20, 3-stop grad

Sakrisøy

2 The clearing storm over the mountain adds a dramatic dynamic to this expansive and vivid landscape Canon EOS 5D Mark II, 17-40mm, 1/20sec at f/20, 3-stop grad

Sandnes

3 The boulders draw the viewer's eye into the rich colours of the sky and the jutting mountain range in the background Canon EOS 5D Mark II, 17-40mm, 1/25sec at f/20, polariser

Reine

4 The reflection of the sky in the lake offers a mesmerising and vibrant addition to the balance of the composition Canon EOS 5D Mark II, 24-105mm, 1/15sec at f/20, 3-stop grad









Jessica Rigley Nottingham

Jessica started to take photographs to pass the time while doing her exams. In the spring of 2006 she took a few images of her friends and after receiving some positive feedback decided to take it up as a career. Her current kit is a Canon EOS 450D with Canon 50mm f/1.8 and Sigma 28-70mm f/2.8 lenses. Her favourite subjects are fashion and portraits, which she shoots in fields, cities and studiobased settings. Her aims are to shoot for Vogue and relocate to New York.

Scannogram... 1 1 Using a Kodak scanner, Jessica has explored cameraless photography – an idea akin to Man Ray's experiments with rayographs Kodak ESP 3250 scanner

Scannogram... 2 2 Turning this image into black & white has given it a rough DIY feel. It evokes the imperfect aesthetic of a photocopy or a bad television signal Kodak ESP 3250 scanner Scannogram... 3 3 Jessica was interested in looking at the idea of multiple personalities - she moved her face down the scanner to achieve this look Kodak ESP 3250 scanner



It's always encouraging to see photographers pushing creativity to achieve something different. These images have a real fashion feel, but using a scanner for cameraless photography is a great project to try for many still-life subjects, too – Mat Gallagher, deputy editor



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APapraisal Expert advice, help and tips from AP Editor Damien Demolder

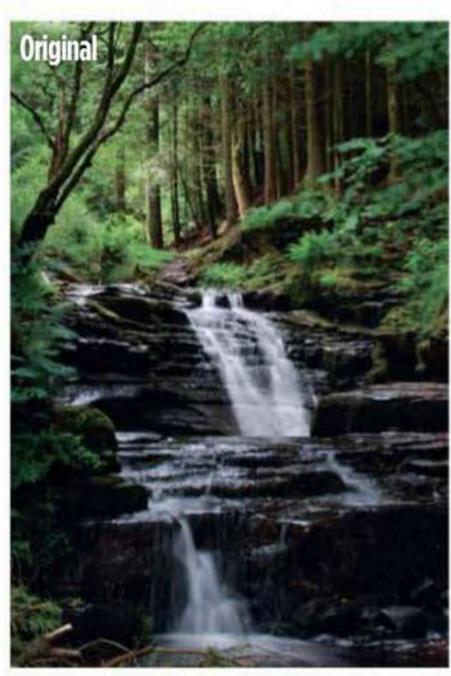
WaterfallAlec French

Nikon D60, 35mm, 1sec at f/22, ISO 100, tripod

I SUPPOSE many of us are familiar with neutral density (ND) graduated filters – that sheet of glass that is darker at the top than at the bottom, which is designed to reduce the amount of light reaching the camera from a bright sky in a landscape. They help balance an extreme tonal range so that land and sky can be captured with detail using the same shutter speed and aperture combination. We tend to associate their use with wide-open vistas and seascapes, but here Alec has kindly given me the opportunity to point out that they can be useful in less obvious scenes.

Here, in this wonderful waterfall view, there's quite a difference in brightness between the dark, rocky foreground, and the much more open and well-lit background. While Alec has made a good job of capturing detail in both areas, there is no getting around the fact that the background would be much nicer if it were a little less bright.

In order to correct this we need to isolate the two different zones, which I have done here using the Quick Mask tool and a soft brush. You can see the area I have selected, as it is shaded red. I treated this bright zone to a little darkening just in the midtones with the Levels tool, and then adjusted the amount of green that is present in the



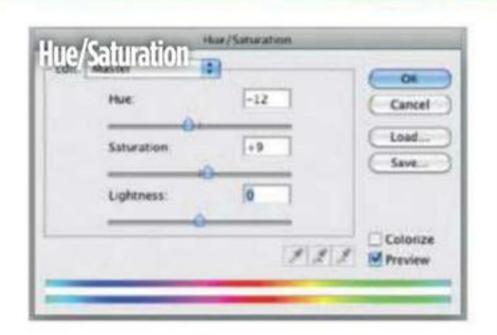
yellow channel – with a hue adjustment. The entire top half then got a light hue adjustment to neutralise the coolness of the green/cyan tones.

For the lower half of the frame I added some warmth to the shadow and midtone areas while cooling the highlights to produce a more prominent contrast between the water and the rocks.

Although the composition is generally very good, the branches at the bottom of the frame are very distracting – especially the broken one. There is no way to reduce their impact other than to crop them out of the frame. It is a shame to get rid of the nice area where the water lands, but with this camera angle we have no choice. I chose a 6:8 proportion crop to make a squarer, less long image and removed the bottom of the picture without losing much width.

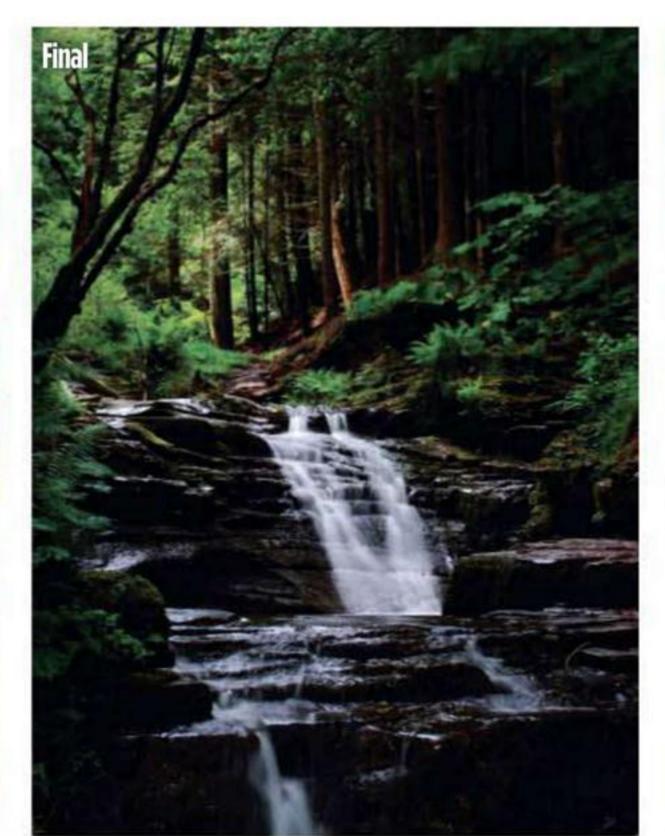
Some burning of shadows around the edges of the frame helps concentrate the attention on the central area and reduces the distraction of the sky poking through the top left-hand corner. I have tried the shot in monochrome, too, which also works quite well.

Good work, Alec, but you do need to be a bit more careful with your exposure balancing and composition.

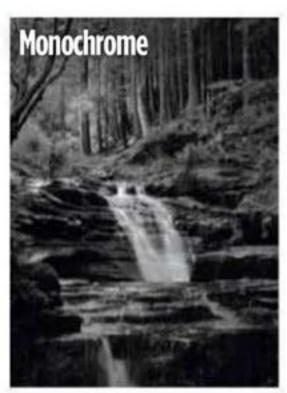




'For the lower half of the frame I added some warmth to the shadow and midtone areas while cooling the highlights'







WIN

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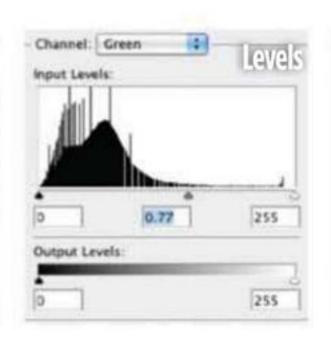
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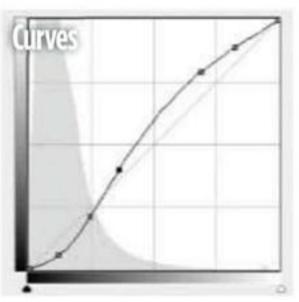
Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to Appraisal at the address on page 3. Enclose an SAE if you want them returned

CAMLINK



Levels Input Levels 255 0.58 Output Levels: 243





Bluebell wood Simon Berry

Nikon D300, 18-200mm, 5secs at f/22, ISO 100

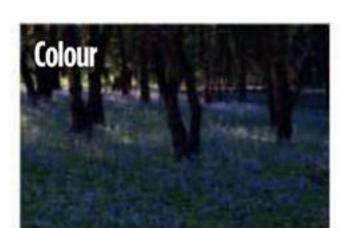
I'VE BEEN doing a lot of portfolio reviews recently and I've noticed that many photographs suffer from overexposure. Not the dramatic kind of overexposure that leaves highlights burnt out, but a more moderate over-brightness that squeezes contrast and colour saturation out of the image.

Here Simon has supplied me with an excellent example of a scene that has been created by an automatic metering system rather than by the photographer's eye and mind. The camera has seen a dark forest floor and duly opened its shutter to allow the light in. What made Simon stop, though, was the beautifully coloured bluebells and the excitement of the splashes of sun dappling the greens and purples with light and

shade. Bringing the file back to reality is simply a case of drawing in the midtones in Levels and then adding some tone to the lost highlights by pulling the output slider from 255 to 243. This deals with the exposure issue, but the white balance has allowed the image to turn green. I also fixed this in Levels by sliding the green channel midtone to the right - effectively introducing more magenta. A touch of contrast helps emphasise the differences between the shade and the sun splashes, so the viewer can't help notice why the photographer stopped in the first place.

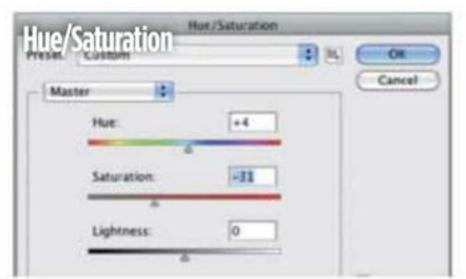
There's a lot of extraneous tree and floor in the picture, none of which adds to the main event. I've cropped the photograph to get rid of lots of it, so the eye travels more quickly to the principal area of interest and we can form a more definite composition with the line of trees leading us into the frame. It's a nice scene, Simon, but you need to think more clearly about what you want to show the viewer.











Dog tongue Simon Berry

Nikon D300, 70-300mm, 1/125sec at f/13, ISO 500

I DON'T usually show two pictures by one person on the same page, but this week I have made an exception. This is because Simon has, along with his bluebell picture above, sent me this fantastic action shot of a dog running. It is filled with a real sense of movement, with that streaked background created by Simon's skilful panning. The important areas of the dog are sharp, while



the speed of the legs is shown through the rotational blur – and I love the tongue that shows us just how hard the dog is concentrating on running as fast as it can.

I am not so bothered that the dog is quite small in the frame, but his feet are very close to the edge, which makes for a very uncomfortable composition. My crop here is not to remove unnecessary information

so much as to create a more balanced placement of the subject and focus points within the frame. I have reduced the colour saturation, too, so we are left with a nice warm tone, but one that doesn't make itself a primary feature of the picture.

Apart from those issues concerning framing this is a very good shot – and it wins Simon my picture of the week award.



WITH ANDY ROUSE, WILDLIFE PHOTOGRAPHER

Wednesday 19 October 2011 6.30pm-8pm

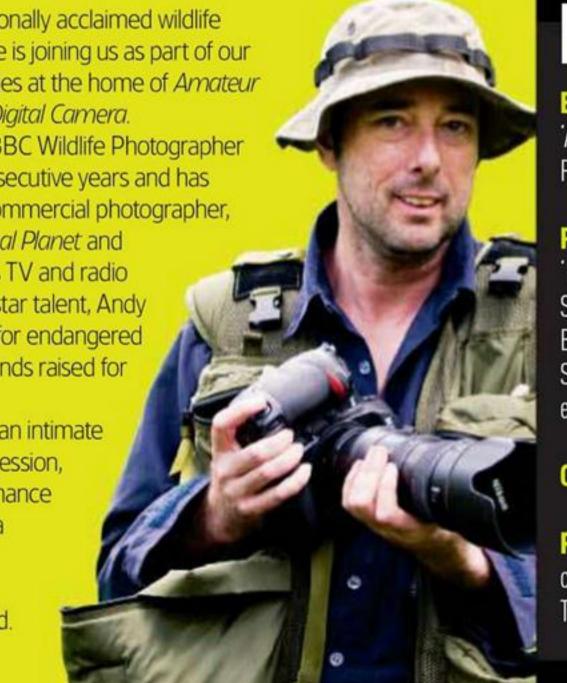
Blue Fin Building, 110 Southwark Street, London SE1 OSU

e are thrilled that internationally acclaimed wildlife photographer Andy Rouse is joining us as part of our photographic seminar series at the home of Amateur Photographer and What Digital Camera. Andy has won nine awards in the BBC Wildlife Photographer of the Year competition in seven consecutive years and has

enjoyed phenomenal success as a commercial photographer, hosting a series on Channel 5's Animal Planet and appearing as an expert on numerous TV and radio programmes. As well as undeniable star talent, Andy also uses his passion to raise money for endangered species across the world, with thousands raised for tigers and gorilla conservation.

Ninety delegates will be treated to an intimate 1½-hour seminar, including a Q&A session, followed by a glass of wine and the chance to buy one of Andy's latest books at a book-signing.

Tickets are sold on a first-come, first-served basis at £29.99 per head.



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ESTOENC

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Lastolite Hotrod strip softbox £120

For more information visit www.lastolite.com

LASTOLITE'S strip softboxes are specifically designed for hotshoe-type, battery-operated flashguns. They provide a robust, diffused light source normally only achievable with a studio monobloc and softbox combination. Although a little complicated to assemble initially with Lastolite's instructions running to 45 steps, I found with practice the softbox could be up and running in around four minutes.

Without the luxury of a modelling light, achieving the desired effect takes some getting used to, but the well-diffused and even light produced excellent results. Photographers keen on multiple speedlight-type setups may be tempted to acquire several for their kit and, as well as the 30x120cm version on test here, Lastolite also makes a larger 40x120cm strip costing £132.

The layers of diffusion reduce the output of your flashgun, so you need to increase your ISO setting accordingly. The attachments and portal of the softbox do not accept larger flashguns like the Metz 45 CL-4, but the Hotrod strip softbox worked well with all the standard-sized flashguns in my collection, both old and new. I was impressed with the

even quality of light in a product shot of a wine bottle, and these lightweight softboxes which pack away in a 23x80cm pouch could form the basis of a very portable and compact

lighting set-up. **Andrew Sydenham**



The AP guarantee to you All our tests are

conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest



Tenba Discovery Medium Photo Daypack \$136.95 (around £90)

For more information visit www.tenba.com

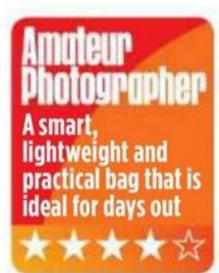
TENBA'S Discovery Medium Photo Daypack is a stylish bag that is lightweight at just 1.1kg (2.4lb) and can hold a DSLR camera plus a selection of lenses. However, the bag's light weight does not mean that quality, safety and protection have been compromised. It has a durable, weather-resistant nylon exterior, self-healing zippers and a waterproof panel at the bottom, which keeps the bag and its contents protected if it needs to be placed on a wet surface.

Unlike many other bags that seem to be available only in black, the Daypack comes in a colour choice of black/grey or sage/ khaki. The rucksack has exterior dimensions of 30x46x24cm, and inside there is space for up to seven pieces of kit, which could include a DSLR body and five lenses and accessories. The interior also includes a large top section for items such as lunch and a raincoat, small pockets for memory cards, while exterior elasticated side pockets are useful for items such as a drinks bottle. The rear compartment is designed for a hydration reservoir, although this is not included with the bag.

The Daypack is comfortable to wear thanks to the wide shoulder straps and back padding, and it is ideal for those adventurous

photographers carrying a heavy load around all day. The only downside is the price, which at £90 is a little expensive.

Beth Watts





FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Alpha 55 vs Canon EOS-1D Mark IV

How much do you really need to spend for a fast shooting rate? We compare a £500 camera against a £3,500 professional model. AP 16 July

Sony Cyber-shot DSC-HX9

The latest advanced compact from Sony features a 16x zoom, manual controls, 3D shooting and a 16-millionpixel Exmoor R sensor. AP 23 July

Panasonic Lumix DMC-GF3

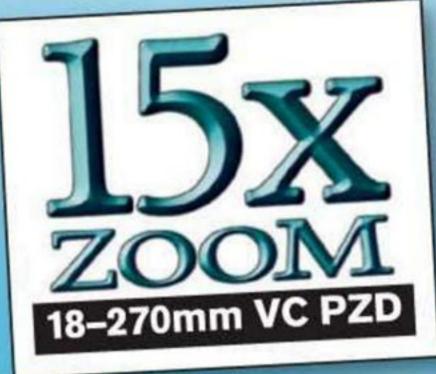
Panasonic's latest compactstyle G-series camera features touchscreen control and fast AF. AP 23 July

Nikon Coolpix P500

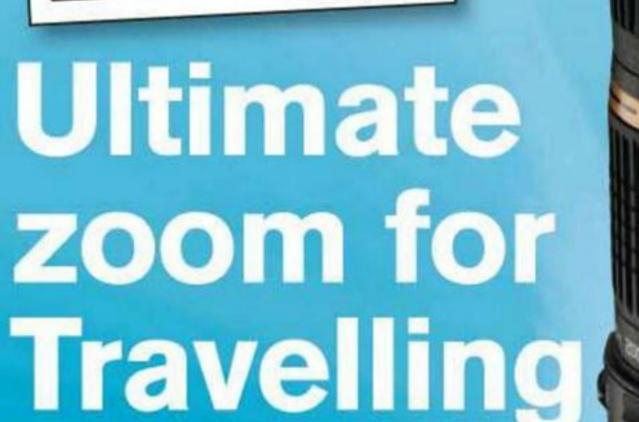
A bridge camera with 36x zoom lens, backilluminated CMOS sensor and tilting LCD screen. AP 30 July

Olympus Pen E-P3

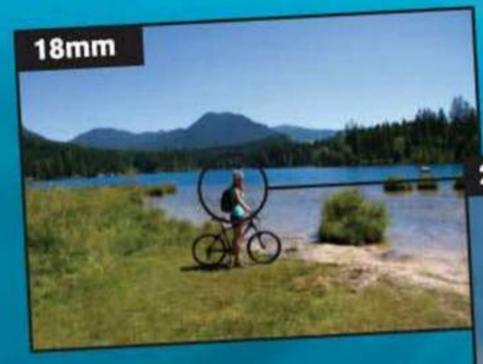
We test the new flagship Pen compact system camera, with an AF claimed to be the fastest of any interchangeable-lens camera. AP 30 July



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Pocket Wizard MultiMax

The Pocket Wizard is a popular wireless triggering system, and the new MultiMax version is the most advanced yet. **Tim Coleman** finds out whether it lives up to expectations

THE MULTIMAX is the latest wireless triggering system transceiver from Pocket Wizard that is aimed at photographers who require a lot from their flash. It has 32 digital channels and four individually controllable zones ('quad triggering') that allow for uninterrupted multi-light and multi-camera set-ups, even in crowded areas. As a non-dedicated unit, it can be operated with almost any camera and flash. The device is labelled a transceiver, so at the flick of a switch it can operate as a transmitter or a receiver, which means the MultiMax can perform all aspects of wireless triggering.

FEATURES

Like the company's Transceiver II, the MultiMax is compact and made well from tough plastic. It attaches to the camera via the hotshoe or to a flashgun via a cable with a 1/4in female thread, and by Velcro or lanyard for mounting. A digital display is used to navigate through a wealth of features, and it took me just a short time to familiarise myself with them. Both the display and the high-quality buttons have a backlight, and the unit is powered by two AA batteries that have a life of up to 60 hours.

Depending on interference, the Multimax 485m), which can be doubled in long-range

has a range of up to 1,600ft (around mode. The noise sniffer indicates the level of radio interference on a channel so the best channel can be selected. Likewise, a signal-strength indicator displays on-screen the strength of the received signal. If you use the MultiMax as a network of units in repeater mode the distance can be extended indefinitely, so in theory a flash or camera can be triggered from more than a mile away. At the other end of the scale, the close-range mode reduces output power to allow operation when the transceiver and receiver are in close proximity.



Time-control features are key to the MultiMax and include rear curtain sync to delay the flash near the end of the exposure, which is ideal for streaks of light, and precision delays for custom delay times. Multi-pop and intervalometer modes trigger one flash unit for multiple timed exposures. The latter is ideal for timelapse sequences down to 1sec intervals, while multi-pop can go down to 1/100sec intervals, making it ideal for creative effects such as stroboscopic. The speed cycler is designed for sequential triggering of up to four cameras or flashes.

USB connections are starting to appear on Pocket Wizard products now, and this accommodates any future firmware upgrades. Since the release of the Multimax, the 7.5 firmware upgrade has added some useful features, namely the long-range mode.

PERFORMANCE

Pocket Wizard units communicate using radio frequencies, which means that sunlight and even objects won't stop the units operating. I found the range does vary between channels, so the noise sniffer is useful for detecting which is the best channelto use for minimal interference.

Sync speeds are 1/250sec for focal plane shutters or 1/500sec in fast mode, and twice as quick for leaf shutters at up to 12fps. This makes the device useful for high-speed action photographers - even those who do not use flash. For example, I made the most of the 6fps frame rate of my camera with shutter speeds at 1/500sec in fast mode.

The time-lapse modes are great fun. Depending on the recycle time of the flash unit, multi-flashes from one unit in the multi-pop mode make for great stroboscopic effects. By reducing the output of my flashgun, I could trigger it several times a second. Furthermore, because the speed cycler mode triggers up to four units, flash recycle time is less of an issue using multiple flashguns. This allows for a greater output and more versatile range. I found that if there is a function I want from the MultiMax, there is the facility that will enable me to do it.

For all its versatility and functionality, the Multimax is not cheap. To get the most out of it, one unit is required per camera and flash, so a two-flash set-up will require three MultiMax units at £250 a time. Keen flash photographers often offset this cost by choosing cheaper flashguns. For amateurs however, the cost may prove prohibitive. AP



Verdict

IT IS easy to see why the Pocket Wizard is the choice for many professionals,



although it takes time and practice to come to grips with what the system offers. If wireless flash is your thing and the price does not put you off, the Multimax offers a fine choice.

RRP £259.99. Visit www.pocketwizard.com

Using the multi-

pop mode, I was

flashgun several

times in one long

exposure

able to trigger my

AP explains...

Tripod heads

Tripod heads are just as important as the legs when it comes to establishing the correct support set-up for your camera.

Tim Coleman explains the options

enables you to get the most out of your camera kit and equips you for the type of photography you like to do. The type of tripod head, its handling and versatility are all factors to consider when choosing the right support. The quality of the tripod head should be relative to your demands as a photographer, so, for example, there is no point spending £200 when a head costing £50 will do. Size and weight are also determining factors, and they can often dictate whether or not you take the tripod head out with you on a day's shooting.

Most professional tripod legs come without a head, which is usually bought separately, although some are available in kit form. There are no hard-and-fast rules to determine which heads are best with which legs, but manufacturers will naturally pair up many of their leg and head models by size and weight capacity. When buying a tripod head, consider the features of each model and the likely use of your camera and tripod so you can determine which head will best cover your needs.

There are a number of tripod heads available, with some designed for specialist functions. Each has its own benefits and shortcomings, and there is no one type that is great for all purposes. This is why you need to research the market thoroughly to avoid making a costly mistake. Over the next three pages, we will take you through the various tripod heads that are available, and explain the pros and cons of each.

TYPES

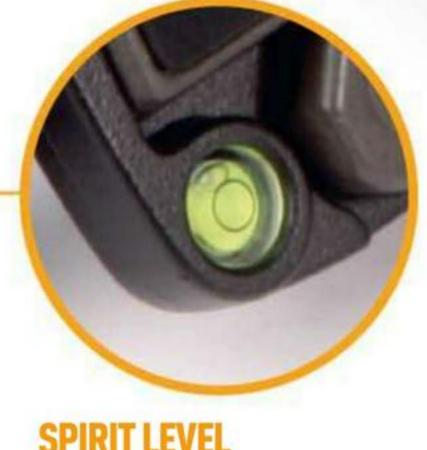
Tripod heads fall into two main types: the ball head and the pan-and-tilt head. Other specialist types of tripod head include gimbal, geared, panoramic, fluid and self-levelling plates. Like tripod legs, heads are made from materials of varying quality (see AP explains... Tripods, AP 28 May). Polymer is a lightweight option for a light load capacity, but aluminium and magnesium alloy are more common, with aluminium the heaviest and (marginally) strongest. Gitzo uses Soulid 238 in some of its heads, which is lighter than magnesium.

HEAD DRIFT ANGLE

The head drift angle is the degree to which the head drops after it has been locked in place. A heavy load will increase the drift on less expensive heads. If you want precise framing, it is a key issue to consider when buying a tripod head. Geared heads are particularly good at minimising head drift, while Gitzo claims its heads have the least drift at 0.03°.



NOVOFLEX



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A spirit level on the head is very useful for ensuring level shooting, and on certain heads one is positioned on a dual or even triple axis, such as with the Gitzo GH2781TQR Traveler ball head. If this is a feature you are likely to use a lot, check that the

level is in a position

that is easy to view.

QUICK-RELEASE PLATES

Many tripod heads feature a removable (quick-release) plate for attaching the camera to the head. The plate is usually tightened by a loop on its underside. However, some plates do not have this and instead require a coin or Allen key to tighten them.

The two main methods for attaching the quick-release plate to the tripod head are either by a screw clamp or a lever. Both are quicker and more versatile methods than using a head without a plate. Some manufacturers, such as Giottos, have a number of quick-release platforms that will convert any screwonly head into a quick-release plate. The Giottos MH652 quick-release adapter, for example, costs £20.95. Visit www.morrisphoto.co.uk.

LOAD CAPACITY

Each tripod head has a maximum load capacity quoted in its specification. Many of these figures are taken from the centre of gravity of the head plate rather than the position of mounted camera equipment. Depending on the size of the mounted equipment, the centre of gravity can be up to 2.5x that of the head, meaning a quotation of a 25kg maximum load is more like 10kg. This includes whether the camera is tilted or not. That said, most manufacturers are conservative in their information. The best practice is to test your heaviest camera and lens combination and see how stable the head is, or to contact the manufacturer to find out how it calculates the quoted figure.

A BALL head functions around a ball, which in almost all cases is attached to the camera mount and sits in the socket of the head allowing it to move freely. Some Gitzo heads have an

off-centre ball for positioning freedom. The size of the ball varies, and generally larger balls accommodate heavier weights. This can make the head heavier, but advances over the years have seen the balls used in these heads reduce in weight, offering an impressive weight-tomaximum-load ratio. There are more ball heads on the market than any other type of head, as they offer quick adjustments, compact design, a high maximum load capacity and, generally, minimum head drift.

NOVOFLEX

There are many types of ball head available. Manfrotto's 324RC2 joystick and Vanguard's GH-100 pistol grip are unlocked by squeezing the hand grip and then locked into position by releasing it. Other types, like Gitzo's GH1780, are locked by a spring-assisted dial or, like Benro's BH2-M, a lever. The Novoflex MagicBall works by rotating the head around the ball, which is fixed. The benefit of this design is the greater angle to which the head can be rotated and fixed.

Always remember to support the mounted camera kit when controlling the lock on a ball head, otherwise it will drop dramatically. With some heads, the ease of movement can be altered by a separate tension or friction control. High tension is particularly useful when the weight of kit is significant because it prevents the accidental dropping of mounted equipment. A light tension is ideal for a rapid response and quick repositioning of the head.

Of the different types of locking mechanism, each affects the maximum load capacity. Gitzo's hydrostatic heads use a chamber containing fluid that exerts an even pressure all over the ball when the lock is operated, and these are suitable for a high maximum load. Alternatively, spring-assisted locks compress the ball with high-friction metal, while friction control is usually operated by asserting pressure to the bushings in which the ball sits.





9 July 2011 www.amateurphotographer.co.uk

Specialist heads

FLUID

Fluid heads are the best type for video use. They have a smooth pan-and-tilt action, and are generally operated by a single long handle. Manfrotto and Velbon both have a good range of affordable options.

SELF-LEVELLING BASE

A self-levelling base is mounted to the tripod legs and sits between the head and the legs, to provide fine levelling adjustments. This is a quicker, more precise and less fiddly method of fine adjustment. The base is usually combined with panoramic heads. Popular models include Manfrotto's 338 Levelling Base.

GEARED

A geared head operates on similar principles to the three-way pan-and-tilt head, offering triple-axis control. The difference here is that the geared control allows for ultra-fine adjustments on all three axes. This is the ultimate head for those requiring precise compositions.

PANORAMIC

Panoramic heads allow the photographer to take a progressive sequence of shots from a single axis in either portrait or landscape format. Manfrotto's 303 head is a popular model.

GIMBAL

Gimbal heads are produced by several manufacturers, including Wimberley, Jobu, Kirk, 3 Legged Thing and Benro. The gimbal head is an expensive option, with the Wimberley Head Mark II costing £519.99 (www.warehouseexpress. com). It is designed to counteract the weight of a heavy telephoto lens and give free movement. These attributes are appreciated by nature and action photographers. Manfrotto's 393 head is not officially a gimbal head, but its cradle offers similar attributes and is a popular alternative due to its lower price tag (£121.99 from www. warehouseexpress.com).

TOP TIPS

- Purchasing extra tripod plates will save you time removing and re-attaching a single plate to each camera if you are using multiple models on the same day's shooting
- Most heads and legs use a ¼in screw thread, but some use ¾in. Check to make sure the mounts on the head and legs match up, or that an adapter is included
- If precise framing is essential in your photography, check the head drift before you make a purchase by mounting a long and heavy lens on the head
- Make sure you can see the spirit level once the camera has been mounted
- Check the maximum load capacity from the camera's centre of gravity, not that of the head itself





Professor Newman explains... Flash memory

AP's photo-science consultant **Professor Bob Newman** looks at the origins of flash memory



The Sony Mavica of 1981 recorded 50 one-quarter-megapixel images on a magnetic disc. The disc cost the same as a modern memory card that holds 200 16-million-pixel raw files



IN AUGUST 1981, Sony released the Mavica, the first electronic stills camera to go on general sale. Mavica stood for MAgnetic VIdeo CAmera. It had a 570x490-pixel sensor – a total of one quarter of a megapixel - and could record 50 images on a 2in magnetic diskette. This was comparable to a roll of film in size, cost and storage capacity. Image quality, though, was a long way short. In 2011, the cost of a roll of film is around £11, the same as for a 2GB memory card, which will store more than 200 16-million-pixel raw files that give an image quality comparable to, and in some ways better than, film. Like the Mavica diskette, flash memory is re-usable - although it stores about 500 times the amount of image information. Just as much as sensor development, it is progress in memory technology that has made digital photography feasible. After a foray into mini magnetic disks, the dominant memory technology in digital photography has been the Flash Erasable Programmable Read Only Memory (Flash EPROM).

HOW IT WORKS

Like all silicon chips, flash memory depends on the semiconductor action of silicon. Electrical conduction depends on the availability of charge carriers, usually

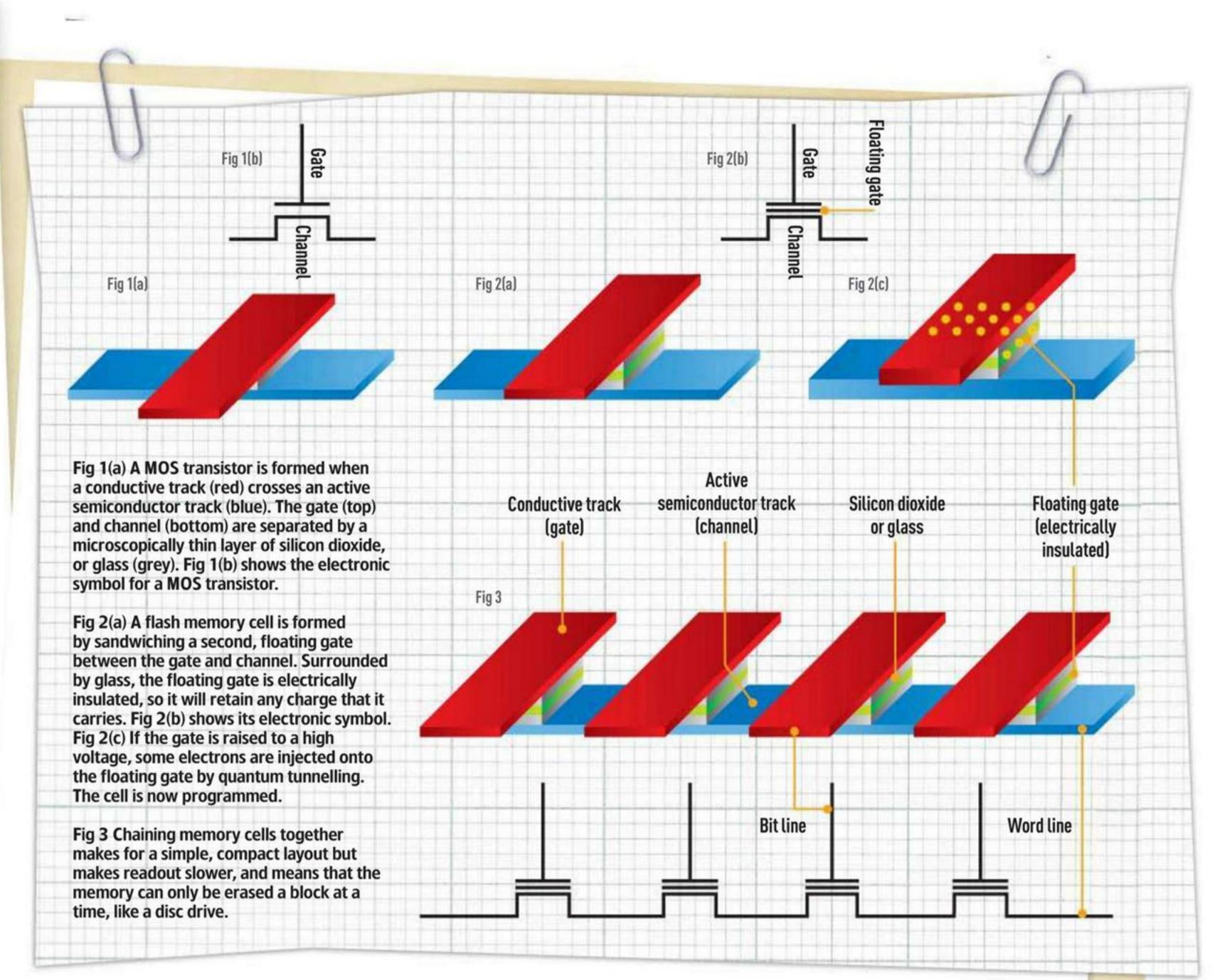
electrons, in a conductor. In a metal there are plenty of electrons available and they conduct electricity easily. In a semiconductor, silicon electrons that might allow conduction are locked up in secure orbits within the atoms, so normally they don't conduct. However, if the locks are loosened by an electric field across the material, the charge carriers become available and the material conducts.

This semiconductor property is exploited to construct a transistor. The simplest type is the Metal Oxide Semiconductor or MOS transistor, which is formed by crossing a conductor (usually a permanently conducting form of silicon, known as polysilicon) over a track of semiconducting silicon. Sandwiched between the two tracks is a layer of insulating silicon dioxide (glass), which prevents them shorting together. The upper track forms the 'gate' of the transistor, while the lower is the 'channel'. In normal circumstances, no current can flow through the channel. However, if a voltage is placed on the gate, the electric field that this causes releases charge carriers in the channel, which allows a current to pass.

When designing a memory chip, the goal is to make each memory cell as small as possible. Ideally, the memory cell would be a single transistor. This ideal is achieved with flash memory. Each memory cell is just one transistor. To make the transistor store data, a way needs to be found to make it behave differently, depending on whether the value of the data it stores is '1' or 'O'. In the case of a flash memory cell, this is achieved by sandwiching a second 'floating' gate between the gate and source. This gate is not electrically connected to anything as it is surrounded by glass, so any charge that finds its way onto the gate will stay there, potentially for years. Once there is a charge on the floating gate, this will create its own field, and change the voltage on the main gate that is required to make the transistor conduct. Therefore, placing a charge in the floating gate provides a means of storing a bit of data for an extended period of time.

The type of flash memory in memory cards is called NAND Flash. In order to pack data as densely as possible, the memory transistors are chained together. This layout makes the structure of the chip very simple, so allowing the minimum of wasted space, but it also makes it more complex and slower to read. To read the data from a chain of transistors, one end of the chain is connected to a known voltage - 'ground' or zero volts. All but one of the gates is connected to a voltage high enough to turn them fully 'on'. The other transistor gate is connected to a voltage just enough to turn it 'on' if there is charge in the floating gate, but not if there isn't. Thus, by scanning the gates of the transistor chain, the values stored in each can be ascertained.

This leaves the question of how electric charge is stored in the floating gate in the first place, given that it is not electrically connected to anything. To program a bit, the control gate is connected to a higher than normal voltage. The voltage is high enough to cause 'quantum tunnelling' of a few electrons onto the floating gate. This is, in fact, a real-world application of Heisenberg's Uncertainty Principle – the more energy that a particle has, the less precision there is to its position. If the voltage is sufficiently high, the electrons are sufficiently energetic for them to be positioned on the floating gate, and so they 'tunnel' through the glass insulation. A similar mechanism is used for erasure, whereby manipulating the voltages of the transistor's channel, the probability of the electrons being located there rather than the floating gate is increased and the floating gate is discharged. Note, though, that since the channels are connected together in blocks, it is only possible to



erase a whole block at a time.

Another enhancement to increase storage density is possible. By storing different amounts of charge on the floating gate, more than 1 bit can be stored on each transistor. For instance, if a cell can hold eight different values of charge, then it can encode 3 bits of information.

FROM CHIPS TO CARDS

Inside a memory card is a small printed circuit board holding one or more Flash EPROM chips. It will also have a controller chip that will provide two functions. The first is error detection and correction. To pack as much memory onto the chip as possible, the manufacturers shrink the geometry to the extent that some of the memory cells are likely to fail. By including error detection and correction codes in the data, the bad cells can be corrected, and the result is a card with greater capacity than it would have with larger geometry and perfect cells.

The controller chip's second function is to translate between the memory chips' native electronic interface and the standard one defined for the memory card. There are two main types of interface. The first is based on disc drive interfaces, and on the

ancient IBM PC-AT bus. With the advent of laptop computers this became the PC Card peripheral interface, which was simplified to become the CF (CompactFlash) card standard. With a full parallel 32-bit wide bus interface, the CF format has had the highest data throughput of the card standards. Parallel interfaces are problematic at very high speeds, due to issues of synchronising the different data lines, so CF is in the process of transition to a serial interface, just as disc drives did a few years ago as the ATA standard evolved into S (serial) ATA.

The other major card standard is SD (Secure Digital), which is an evolution of the earlier MMC (Multi Media Card). SD has a serial interface, although later versions have provided a four-channel interface to provide higher data throughput as 'Ultra High Speed' mode, UHS I to 104 megabytes per second and UHS II to 312 megabytes per second.

Speed ratings for both types of card are more commonly expressed as a multiplier from the transfer speed of the original CD-ROM. Thus a 133x card transfers data at 133 times the speed of a CD-ROM, or about 20 megabytes per second.

'Flash memory depends on the semiconductor action of the silicon'



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won

innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

AP guide to...

Memory cards

Most photographers pay little attention to the specification of the memory cards they slot into their cameras. **Richard Sibley** explains why there is more to flash memory cards than simply their storage capacity

WITH the size of flash memory increasing, and the price per gigabyte falling, most people buy memory cards based purely on their price and capacity. Yet there is much more to flash memory cards than simple storage.

TYPES OF CARD

By far the most used type of memory card is the Secure Digital (SD) card, which, according to Panasonic, accounts for around 80% of all memory cards sold. Most of these are used with digital cameras, but many other devices, such as video cameras and audio players, also make use of SD cards for storage.

CompactFlash (CF) cards are the second most common type of card. CompactFlash was the first consumer memory card available and was used in the first few generations of DSLR cameras from every manufacturer. Currently, they also have faster read and write speeds than SD cards, which is why professional DSLR models still

use CF rather than SD memory.

Less common are Sony's Memory Stick
Duo cards, which are used exclusively in
Sony digital cameras, video cameras and
other products, such as gaming devices. A
few years ago, most Sony cameras were
only compatible with Memory Sticks, but
recently the company's new camera models
have begun to accept both Memory Stick
Duo and SD cards.

One memory card that is now on the decline, due to the dominance of the SD format, is the xD (Extreme Digital)-Picture Card. These cards were originally designed in collaboration between Olympus and Fujifilm. However, while they are still manufactured in small numbers, no new cameras are being released that are compatible with this format.

SD CARDS

While most of the specifications of the SD format can be found on the SD Association website (www.sdcard.org), it can be confusing trying to understand what all the different numbers and symbols mean in relation to card speed and how it will affect your photography.

Below: The different symbols and numbers on memory cards can make choosing the right one difficult

There are three sizes of SD card currently available: the standard SD card, the smaller miniSD and the tiny microSD. The latter two are not commonplace in cameras, although they can be used via an adapter. For this article we will concern ourselves with only the specifications of the standard, regular-sized SD card.

SD, SDHC AND SDXC

Standard SD cards are now more than ten years old and date back to a time when most digital cameras had a resolution of only 1–2 million pixels. As such, high-capacity cards weren't necessary. They are formatted using a FAT16 file system, which limits the maximum capacity to 2GB.

The demand to store more and more data to flash cards, however, meant that a secondary, high-capacity SD card known as SDHC was introduced in 2006. These cards have a capacity ranging from 4–32GB and use a FAT32 file system. Theoretically, cards of up to 2TB are possible using the SDHC format. However, they are capped at 32GB because beyond this capacity there are significant reductions in performance and the ability to read and write data.

Although SDHC cards are physically the same size as standard SD cards, they do not work with many older cameras and card readers. Some devices have firmware updates to make them compatible, but others will simply not recognise SDHC. Virtually all cameras made since 2007 will be SDHC compatible. It is also worth noting that SDHC devices are backwards compatible, which means they will accept the standard SD cards.

Further development of the SD format came in 2009 when SDXC was announced. These new, extra-capacity SD cards use an exFAT (also known as FAT64) file system that can handle capacities from 32GB to 2TB and offer faster transfer speeds. Most cameras produced in the past year will be SDXC compatible, but some older models and card readers will not recognise the format.

Another consideration is that your computer's operating system must be compatible with the exFAT file system. Both Windows and Apple computers can be updated to read and write using exFAT: Windows XP and Vista will need the exFAT system update available from the Microsoft Download centre (www.microsoft.com/ downloads), while Windows 7 is compatible with exFAT without needing any updates. Apple users will need to download Mac OSX 10.6.5 to make their computers compatible with the exFAT file system. If you regularly download operating system updates for either Windows or Apple OSX, you should find that the cards already work.

COMPACTFLASH

Compared to SD cards, understanding CompactFlash is a little more straightforward. There are two physical shapes of CF card: CF Type I (3.3mm thick), and CF Type II (5mm thick). The thicker cards tend to be used by Microdrives, which are miniature hard drives with



moving parts, rather than the solid-state flash memory found in standard CF cards. Microdrives were popular among professional photographers a few years ago, and compared to solid-state flash memory CF cards of the time they offered far higher capacities. However, they tended to get very hot and were more susceptible to damage. With the fall in flash memory prices Microdrives are now rarely used.

The majority of cameras will accept both Type I and Type II cards, but some manufacturers have recently begun dropping support for the larger Type II cards - the Nikon D700, for example, is only compatible with Type I cards. Generally, this shouldn't be an issue unless you have old Microdrives that you still wish to use.

Like SD cards, CompactFlash has undergone various revisions. However, unlike SD cards, most CF cards will work in any CF device, with the capacity of the card the only limiting factor. For example, the Nikon D300 can only use CF cards up to 32GB in capacity, and will not recognise a 64GB card. A firmware update resolved this issue in the D300S, allowing 64GB cards to be used, but the original D300 still has the limitation in place. Before you purchase a high-capacity card, it is worth checking your camera's specifications for the highest capacity it will recognise, and also to see if a firmware upgrade is available that may improve its performance when writing to newer cards

The vast majority of CF card revisions deal purely with increasing speed, and with each revision comes a faster standard. The three main standards to look for are UDMA 66 (sometimes referred to as simply UDMA), UDMA 133 and UDMA Mode 7. These allow for transfer rates of 66MB/s, 133 MB/s and 167MB/s respectively when compatible products are used. Most cards

SD VS COMPACTFLASH

FOR MOST photographers, the issue of whether you should use CF or SD cards is irrelevant as you can only use the card format your camera allows. There are a handful of cameras that can use both, such as the Canon EOS-1D Mark IV and the Nikon D300S, and conveniently these cameras allow us to test which is the faster of the two card formats.

For this test, I used a Canon EOS-1D Mark IV and timed how long it took for the buffer to clear after taking 30 images. I tested three Lexar Professional CompactFlash cards of different speeds and compared them to the Panasonic Class 10 UHS-I SDHC card.

RESULTS AND CONCLUSIONS

Without the advantage of UHS-I transfer speeds, the Panasonic card only functions as a standard C10 card, and even 300x CF cards, which are now a few years old, have a constant write speed that is fast enough to outperform today's fastest SD card.

Of course, the story will be very different in the next generation of professional cameras that we see. These will no doubt have UHS-I compatibility, which on paper at least should allow image data to be transferred to SD cards at a maximum speed that is as fast as a 600x CF card.

Time taken for buffer to clear after taking 30 raw images on a Canon EOS-1D Mark IV

Panasonic Class 10 UHS-I 8GB SDHC	24.6secs
Lexar Professional CF 133x	27.2 secs
Lexar Professional CF 300x	12.6secs
Lexar Professional CF 600x	8secs

are backwards compatible, so a UDMA card will work with a non-UDMA device, but it won't be possible to take advantage of its full performance potential.

CARD RATINGS AND SPEEDS

There are two different speed rating classes you should understand when buying an SD

card. The classes describe the speed at which data can be read and written to and from the cards.

The class that you will most commonly see is the numerical rating, such as Speed Class 2 or Speed Class 6. These ratings are indicated by a small symbol on the card: the class number encircled by a 'C'. There are currently four speed classes: C2, C4, C6 and C10. The numerical value refers to the sustained write speed that the card is capable of in MB/s. So, for example, a C4 card can continuously have 4MB of data written to it per second.

However, just because a card has a class rating of 6, for example, that doesn't mean it can't write information faster than 6MB/s; what it does mean is that the card isn't guaranteed to write faster than this. For short bursts it may be faster, but for continuous shooting it will adhere to this standard. This is important if you plan to capture full HD video footage. Ideally, a C10 card would be the best option to make sure frames aren't lost as the card struggles to keep up with the vast quantities of video data being written.

Further to the standard class rating, there is also the matter of bus interface speeds. C2. C4 and C6 cards use a standard bus interface, while C10 cards make use of a high-speed bus interface if one is available. It is important to make sure that if you have a C10 card you have an appropriate card reader and camera that can make full use of the potential card performance.

'There are two different speed classes that are worth looking for when buying an SD card'

CONNECTIVITY

HOW YOU connect your camera or card reader to transfer data can make a big difference to the performance. Below is a list of the most commonly used transfer types. Most computers currently in use will feature USB 2.0, but to get the most from high-performance cards, particularly those coming onto the market this year, you will need a faster from of connection to get the best possible speed. Remember that just like memory cards, the transfer speeds quoted for different connections are a theoretical maximum limit. Actual data transfer rates may be slower.

Data transfer rates

USB 1.0	1.5 MB/s
USB 2.0	60 MB/s
USB 3.0	625 MB/s
FireWire	50 MB/s
FireWire 800	100 MB/s
Thunderbolt	1.25 GB/s (1280 MB/s)

To confuse things even further, there is also Ultra High Speed Class 1, which uses Ultra High Speed Interface (UHS-I). Cards that are compatible with this faster bus interface will feature a symbol consisting of number '1' inside a 'U'. When used with a standard high-speed bus these cards will perform as C10 cards, but when used with a device with an ultra-high-speed bus they are capable of much faster transfer speeds. Currently, technology means that speeds of up to 104MB/s are possible, but with speeds of up to 312MB/s possible at some point in the future.

For example, when used with a compatible UHS-1 device, Panasonic's latest Gold SD cards have a maximum read speed of 95MB/s and a write speed of up to 80MB/s. Otherwise, they perform as a C10 card with a 10MB/s minimum write speed.

Whereas the speed of SD cards can normally be found on the card, and they have a clearly labelled class rating system, CompactFlash cards aren't usually quite as obvious. On the whole, though, they use the same speed-rating system, which comes in the form of a multiplication factor, such as 133x, 300x or 600x. This speed multiplier relates to the data transfer speed of an original audio CD, which transfers data at 150KB/s, or 0.146484375MB/s. A CF card that transfers at a quoted speed of 133x is 133x150KB, which gives 1419,950KB/s or around 20MB/s. A card that is 600x is the equivalent of 90MB/s.

Below: The class rating on SD cards give their guaranteed minimum transfer rate

Panasonic

Panasonic

8GB

AD 90 WERT 25 MEN

SD card test

transferred 1GB worth of data to and from a Sony Vaio laptop featuring an Intel Core i3 2.13GHz processor, Windows 7 and 4GB RAM. Two different card readers were used, in three configurations. The first was the Lexar 21-in-1 reader, which is USB 2.0 compatible but is a few years old and isn't listed as supporting SDXC cards.

The second is a new Panasonic USB 3.0 card reader that accepts SDXC cards and cards with a UHS-I class. As USB 3.0 products are backwards compatible with USB 2.0, I tested this card reader in

a standard USB port on the same Sony Vaio laptop. I then tested the Panasonic USB

3.0 SD card reader using a USB 3.0 port. This was to see exactly how fast the cards were when using the latest transfer technology.

The cards were something of a mixed bag. I didn't want to see how only the very latest cards performed, but

also how older cards could perform
when using faster card readers. The
test would also show whether older card
readers restricted the transfer speed
potential of newer cards, and how a
card's class rating affected its speed.

RESULTS

The first thing that is clear is that older card readers really restrict the read and write speeds of faster cards.

While this test only made use of one type of older card reader, it is fair to say that if your

card reader is more than a couple of years old it may be restricting the transfer speeds if you use C6 or C10 SD cards.

If you were to look only at the tests from this card reader, you would assume that there is little difference between the performance of any of the SD cards. However, using a brand-new USB 3.0 card reader, albeit in a USB 2.0 computer port, starts to show a few differences.

The first conclusion to be drawn is that the C4 SanDisk Ultra cannot write 1GB of data faster than 1min 31secs. However, the amount of time it takes to read information from the card and transfer it to a computer is decreased by 11secs using the more up-to-date equipment. Other cards showed a more significant improvement, with each taking at least 10secs less to read data. However, there is a big difference between the C10 cards with and without UHS-I. With UHS-1 cards are able to read and write information around 20secs faster, and even when using the USB 3.0 card in a USB 2.0 port, there is a benefit in speed.

Finally, when using the USB 3.0 reader in a USB 3.0 port, the speed differences become obvious. The very latest Panasonic Gold card took just 12secs to read 1GB worth of data and an extremely impressive 16secs to write 1GB of data. The regular C10 cards without UHS-1 showed little or no improvement using USB 3.0 and, oddly, the SanDisk Extreme 16GB card was actually a few seconds slower, even when I repeated this test.

What is clear is that for a card to reach its peak performance it must be paired with a suitable card reader. C10 cards show a marked improvement when used with an equivalent card reader, but UHS-1 cards are dramatically faster if you are have a USB 3.0 reader available.

Card	Туре	Maker's read/write speed	Class	Lexar 21-in-1 reader	Panasonic USB 3 (in a USB 2.0 port)	Panasonic USB 3 (in a USB 3.0 port)	*
SANDISK ULTRA 8GB	SDHC	15MB/s	4	Read: 0:58 Write: 1:31	Read: 0:47 Write: 1:31	Read: 0:46 Write: 1:31	1
SANDISK EXTREME III 8GB	SDHC	30MB/s	6	Read: 0:58 Write: 1:12	Read: 0:47 Write: 0:58	Read: 0:46 Write: 0:57	
SANDISK EXTREME 16GB	SDHC	30MB/s	10	Read: 0:58 Write: 1:12	Read: 0:42 Write: 0:53	Read: 0:47 Write: 0:52	ar
SAMSUNG 4GB	SDHC	Read: 17MB/s Write: 13MBs	6	Read: 1:07 Write: 1:35	Read: 1:05 Write: 1:27	Read: 1:07 Write: 1:26	ofe
PNY PROFESSIONAL 16GB	SDHC	20MB/s	10	Read: 0:58 Write: 1:10	Read: 0:46 Write: 0:58	Read: 0:46 Write: 0:55	3B
PANASONIC GOLD (OLD) 8GB	SDHC	Read: 90MB/s Write: 25MB/s	10 UHS-I	Read: 0:58 Write: 1:11	Read: 0:39 Write: 0:51	Read: 0:12 Write: 0:49	npach
PANASONIC GOLD (NEW) 8GB	SDHC	Read: 95MB/s Write: 80MB/s	10 UHS-I	Read: 0:58 Write: 1:11	Read: 0:34 Write: 0:49	Read: 0:12 Write: 0:16	
LEXAR PROFESSIONAL 64GB	SDXC	20MB/s	10	Read: 0:59 Write: 1:16	Read: 0:46 Write: 1:03	Read: 0:46 Write: 1:02	
SANDISK EXTREME PRO 8GB	SDHC	45MB/s	10 UHS-I	Read: 0:57 Write: 1:10	Read: 0:38 Write: 0:49	Read: 0:24 Write: 0:27	

Compact-Flash test

TO TEST the transfer speeds of CF cards, I used the same Sony Vaio laptop as the SD card test (left) and the same Lexar 21-in-1 card reader. However, the USB 3.0 card reader was a Lexar Professional USB 3.0 Dual-Slot reader, rather than the Panasonic reader that was SD-only compatible. Again, I tested a variety of cards, with some current and some a few years old.

RESULTS

The results of this test are very similar to the SD card test, with the card reader and interface affecting the data-transfer speed quite dramatically. Even the old Kingston Elite Pro card showed a slight improvement with USB 3.0, but once again it is the very latest cards with UDMA technology that show the most dramatic gain.

Strangely, the times are slightly slower than the fastest Panasonic SD card, when I would have expected them to be similar. I did find that the Panasonic SD card reader was faster than the Lexar reader when testing SD cards, so it could be that the card reader is slightly restricting the transfer speed.



Card	Speed rating	Lexar 21-in-1 reader (USB 2.0 not SDXC compatible)	Lexar USB 3.0 Dual-Slot (in a USB 3.0 port)
KINGSTON ELITEPRO 2GB	50x	Read: 1:56 Write: 2:01	Read: 1:49 Write: 1:59
LEXAR PREMIUM 16GB	80x	Read: 0:59 Write: 1:33	Read: 0:46 Write: 1:38
SANDISK ULTRA 4GB	200x (30MB/s)	Read: 0:43 Write: 1:00	Read: 0:21 Write: 0:31
LEXAR UDMA 4GB	300x	Read: 0:38 Write: 0:56	Read: 0:27 Write: 0:27
LEXAR UDMA 8GB	300x	Read: 0:38 Write: 0:56	Read: 0:26 Write: 0:27
LEXAR UDMA 8GB	600x	Read: 0:35 Write: 0:56	Read: 0:13 Write: 0:21
SANDISK EXTREME PRO 64GB UDMA6	600x (90MB/s)	Read: 0:38 Write: 0:58	Read: 0:13 Write: 0:22

CAMERA TESTS

TRANSFERRING information to and from memory cards using a card reader is one thing, but does the speed of a memory card increase the performance of a camera? To find out, I used a Nikon D7000, a Canon EOS-1D Mark IV and three SD cards: the SanDisk Ultra Class 4 8GB SDHC, the SanDisk Extreme Class 10 16GB SDHC and the Panasonic Class 10 UHS-I 8GB SDHC. The D7000 is one of the few cameras that currently supports UHS-I SD cards, while the EOS-1D Mark IV represents Canon's fastest-shooting camera at 10fps. I was interested to see how the two DSLRs took advantage of the technology.

To test the cards, I held the shutter button down to fire a burst of shots. Interestingly, none of the cards was able to increase the burst depth, with ten 14-bit raw images on the D7000 and 30 raw images on the EOS-1D Mark IV being the maximum. Once the buffer was full and the camera stopped taking images, I timed how long it took for the buffer to clear, as indicated by the LED light on the rear of the camera that switched off.

The Nikon D7000 clearly takes advantage of the UHS-I standard, but I was surprised that the



Panasonic card wasn't quicker given its performance when writing data via a USB 3.0 port. The EOS-1D Mark IV shows virtually no difference between either of the C10 cards, so the UHS-I card doesn't offer any advantage when used with this camera. However, there is a significant difference using C10 cards in these cameras compared to C4 cards.

I also tested all three cards in a Panasonic Lumix DMC-LX5, taking a burst of four images. I found the results to be identical. When shooting raw, it took around 4secs for the buffer to clear, and when shooting JPEG images the buffer cleared while shooting. In this case, the different cards made no difference.

Times taken to clear the buffer using a Nikon D7000 and Canon EOS-1D Mark IV

SanDisk Ultra	18.5 secs	
Class 4 8GB SDHC		46secs
SanDisk Extreme	9.8secs	
Class 1016GB SDHC	24.6 secs	
Panasonic Class 10 UHS-I 8GB SDHC card	7.8secs	
	24.6 secs	

Nikon D7000 Time buffer took to clear ten raw images

Canon EOS-1D Mark IV Time buffer took to clear 30 raw images

ASKAP

Let the AP team answer your photographic queries



LOOKING FOR MATT

I'm looking to replace my ageing Apple 20in cinema display, which has developed a warm colour cast at the bottom of the screen after many years of reliable service. Ideally, I'd like to buy the same again, albeit in a bigger screen size, but I'm dismayed that Apple now only sells one type of external screen, which is a glossy black affair similar to those seen on iMac computers. While these are undeniably impressive for lifestyle uses (video, multimedia, and so on) I don't like the artificially deep blacks such screens give or the reflections one sees when working in front of such a display. Does Apple have any intentions to bring out a matt version, as with its previous displays? **Jonathan White**

Apple had intentions to release such a display we would be the last to know about it. The California tech giant is famously tight-lipped about forthcoming products, even to industry journalists. I know what you mean about such displays, although after some time using one you do tend to get used to the reflections and contrast ratio. And a good screen-calibration device can always help.

Nevertheless, matt screens are the

way forward for serious professional retouching, and it's to this industry you need to look to find a good display. The leaders in the field are LaCie, NEC and Eiso, all of whom supply great screens at about the same price as Apple's 27in cinema display – and in the matt-black finish you are looking for. Try the LaCie 324, NEC MultiSync 2490 v2 or Eizo ColorEdge CG241W. A specialist dealer, such as Colour Confidence, will be able to tell you more (visit www. colourconfidence.com). **Ian Farrell**

ASK

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswersld ipcmedia.com or by post to: Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London

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DISC FORMATTING

What disc format do memory cards in digital cameras use, and why do they all have the same file structure, with a DCIM (Digital Camera IMages) folder, and so on? **Dan Massey**

There is an industry standard for the file structure and format of memory cards in digital cameras. The Design rule for Camera File system (DCF) defines the directory structure, file-naming method, file format, disc format and metadata format. The disc format (the file system) is FAT – the same as is used on many PCs (FAT16, FAT32 and exFAT in some cases where larger capacity cards are used). This format can also be read by Apple Mac computers. It's best to format a card in the camera. Despite the DCF standardisation, I have found that some DSLRs won't work with a card unless it has been formatted in that camera.

For more about memory cards, see our features on pages 50 and 52. Ian Farrell

MISSING BACKGROUND

I took some studio portraits recently and, because my model had moved slightly, I was including the edge of the grey background paper in the shot. I didn't want to interrupt the flow of the shoot, though, as my subject had started giving me some really good expressions, so I thought I would just keeping shooting and fix the missing background later in Photoshop.

Now, though, I'm finding this harder to do than I thought. There is a slight gradient from light grey to dark grey, caused by fall-off of

f/AQ

Learning to shoot film

If you have never shot film before, and would like to jump on this old creaky bandwagon, where do you start? The most obvious place is the second-hand market. Very few brand-new film cameras exist today, which is why you'll need to look for a used one. There are some gems out there, though, and for not a lot of money. Sophisticated automatic SLRs from Canon, Nikon, Minolta and Pentax are often available for less than £50. Or, for something more traditional and classic, look at Olympus's OM range of cameras and the superb Zuiko lenses they use. Search the internet and you'll soon find out which cult classics attract the gushing praise of their owners.

When you have the kit you want, it's time to start shooting. If you use colour print (C-41) film you'll be able to get this processed easily at your local high-street minilab, although if you are aiming to scan

the lights. When I try to use the Clone Stamp or Healing Brush tools (or any of the variants) to copy background into the empty area, I can't keep the gradient the same and so the cloned area stands out. Could you tell me how I can rectify this? I don't want to have my crop dictated by the missing background. Dave Pugh

I can see why you didn't want to interrupt the shoot, but I think I would have asked the subject to move over a bit at some point and then tried to recreate the poses and expressions. Anyway, hindsight is a wonderful thing, and at least you have some good shots to work with. If the empty area is small, try the Lens Correction filter (Filters>Distort>Lens Correction, or just Filters>Lens Correction in CS5). Crop out the parts of the picture you don't want with the Crop tool and then apply the filter. Decrease the Scale slider and choose Edge Extension from the Edge drop-down menu. This will repeat the outermost pixels.

For larger gaps, extend the canvas size first (Image>Canvas Size) and then draw a selection around a good part of the background you can use to extend. Copy this and paste it back in as a new layer, before choosing Free Transform from the Edit menu. Now use the drag handle to stretch the duplicate layer out to the edges. Obviously, you can only do this for plain backgrounds, and if there is even the slightest bit of grain or texture you'll see streaks. These can be eliminated with the Gaussian Blur and Add Noise filters, however. Ian Farrell

the images you shoot and process them digitally in Photoshop, you might find that slide film (E-6) is easier to work with after shooting. It is tougher on exposure latitude, though, so you'll have to be bang on.

No discussion of film photography is complete without mentioning black & white. The back-to-basics approach of removing colour from a scene somehow matches the enforced inconvenience of a film camera. Pick a C-41-process black & white film like Ilford XP2 and you'll be able to get it processed on the high street, too.

A dedicated film scanner is best for continuing the workflow out of the camera and avoiding total reliance on high-street processors. However, if you already have a flatbed scanner it may already have the capability to scan strips of negatives and transparencies.

The point of shooting film (for me, at least) is that it is an antidote to the digital world. It is a slower, more considered way of photography that is hard not to enjoy. For £50 you can set yourself up with a great camera and a few rolls of film. So if you are one of those people who has never shot a roll of film, I strongly urge you to try it. I bet you'll become addicted! Ian Farrell

FROM THE AP FORUM

Wedding photography advice

Canon Kid asks Will my DSLR and Canon 50mm f/1.8 lens be the best kit to take to my cousin's wedding next year? Would I need to buy an external flash or would pop-up be OK (obviously I will not be the official photographer). Is it worth shooting raw files?

P_Stoddart replies I would have thought a kit lens would be useful for your purposes - they normally range from 28-80mm (35mm equivalent), which is wide to portrait. You don't mention what model of Canon camera you have. I think a separate flashgun would be helpful, as the pop-up will be harsh and diffusing it will cut it down too much. I used a similar zoom on a wedding shoot a few years ago and had a hotshoe flash as well.

Steve 52 replies If you're not the official photographer, you could always buy a good compact camera and use that. You can slip the compact into your pocket and not have to worry about your camera being damaged or stolen (if you decide to leave it on the table while having a dance, and so on). There are a lot of good pointand-shoot cameras available.

PhilW replies I think the 50mm f/1.8 lens would be perfect for the job, and if you have a kit lens pop it in your pocket just in case a wideangle opportunity arises. With the 50mm f/1.8, I'd be tempted not to bother with flash. You will be at the wedding as a guest and will obviously want to spend time enjoying yourself and not just taking photographs. If you are shooting mostly indoors (and especially at the reception) you will almost certainly get better results opening up to f/1.8, cranking up the ISO as far as you dare and shooting with available light. Use the pop-up flash for fill only if you really need it.

Damien_demolder replies As you are not the official photographer, you won't need to bother about the groups and all that stuff, so you can shoot what you want. Why don't you use the wedding as a chance to experiment with what you can do with just one focal length? It sounds a bit dangerous, but actually a 50mm prime is great on an APS-C-sized sensor, for anything from small huddles of people to nice individual portraits.

In next week's AP On sale Tuesday 12 July



UP TO SPEED

Can the autofocus and shooting speed of the £600 Sony Alpha 55 really keep up with the £3,300 Canon EOS-1D Mark IV? Richard Sibley finds out

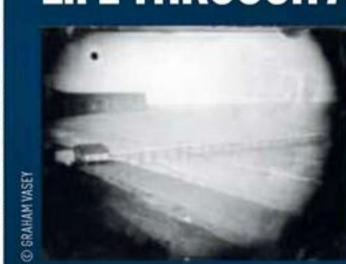
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Professor Bob Newman explains how modern autofocus systems work, while Mat Gallagher shows you how to get the best out of your AF and how to fine-tune it for your type of photography

LANDSCAPES

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Charles Twist and John **Brewer** explore the magic of vintage lenses and Victorian-era wet-plate processing

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Tim Coleman explains how to achieve a colour infrared effect from a regular colour image file

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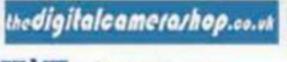


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WHILE Casio's Exilim TRYX EX-TR100 looks like a smart phone or a pocket video camera, it is primarily a stills camera. What sets this model apart from the others, though, is the 360° swivel frame and 270° rotatable 3in touchscreen. The design is a bold move and it will be interesting to see whether fortune favours the brave.

BUILD AND HANDLING

With its stylish design, compact 122.8x59x14.9mm dimensions and 157g weight, it is easy to see why many people mistook the TRYX EX-TR100 for a phone while I was testing it. The frame itself can act as a handle or as a stand, while the screen is easily rotated and great for self-portraits. In landscape format the rotating screen allows viewing from both high and low angles.

In practice, I found the frame useful when resting the camera on a table for selfportraits. However, I often discovered that my natural grip on the frame resulted in my finger obstructing the lens that is flush to the body, so I had to make an effort to keep my hand away from this area of the camera.

The lens is a fixed 21mm (35mm) equivalent) f/2.8 Exilim type, which is a good angle of view for street photography. A 4x digital zoom is possible, but image quality deteriorates using this type of zoom mode.

Apart from the on/off button and shutter release, all controls are operated through the 3in touchscreen. I found this to be a little sluggish, and it was all the more frustrating because a lot of time is spent navigating through the menu to switch shooting modes.

Images of up to 12.1 million pixels at an output of 4000x3000 pixels are recorded on a 1/2.3in sensor, which is the same as that found in the Exilim ZR100. As well as JPEG files, the TRYX EX-TR100 records up to 1080p HD videos at 30fps. The similarities with the ZR100 do not end there, because both feature the Exilim Engine High Speed (HS) processor. Most of the shooting modes make use of the HS processor by

processing several exposures into one.

There is no manual control over exposure, which puts the TRYX EX-TR100 in the point-and-shoot category, although exposure compensation can be set up to ±2EV. White balance with six presets, auto and custom, and ISO control at 100-3200, are accessed through the main menu.

PERFORMANCE

For best image quality, the TRYX EX-TR100 should be kept at its fixed 21mm focal setting. Here, image detail in the centre of the frame for objects within 5ft (1.5m) is sharp and crisp. In-camera processing renders a high level of sharpening. At these settings, the TRYX EX-TR100 reached 22 in our charts at ISO 100 and performed admirably up to ISO 400. From this point on the drop-off in resolution detail is steady and ISO 3200 is soft and patchy with noise. It is a shame, then, that in low-contrast light there is only a low-powered LED light rather than a flash. As expected, the edges show a minor drop-off in sharpness and barrel distortion is present.

Most of the shooting modes, such as HDR, capture a large number of images that are processed into one. There is a lot of information for the processor to deal with, so the processing time is at least 4secs. Slide panorama captures the most during its fixed 360° sweep, with a process time of around 12secs. If speed of use is essential, auto shooting mode is the best option.

I found the fixed-angle panorama much more reliable than other panoramashooting modes I have used on different models. HDR art is a rather garish filter for extreme HDR effects, although the standard HDR mode in the best shot selector menu is much more subtle and pleasing. Premium auto assesses the scene and selects the appropriate setting.

Video quality is good, and as such this is a good option for high-quality videos from your pocket, although the lack of optical zoom is hindering. AP



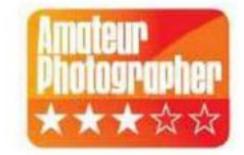


JPEG files boast sharp detail, with the centre of the frame particularly crisp. HDR mode brings out the sky here, too

Verdict

CASIO

has made a bold attempt to produce something



a little different with this model, and it is likely to please those photographers who want a camera for casual use. This is a capable camera, but with limited scope. Those who demand a lot from such a model should look elsewhere.

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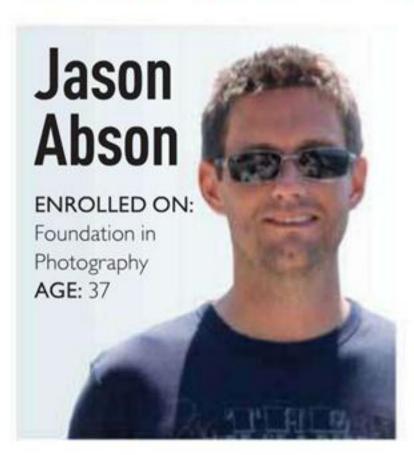
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STAR STUDENT



Student introduction

When did you first become interested in photography?

I first developed an interest in photography when my father gave me his old Praktica SLR when I was 14. I spent a few years taking lots of black & white photographs on the old Ilford black & white film. This interest developed as I got older, and about two years ago I got a DSLR and now I find myself taking photographs as often as I can.

What do you enjoy most about photography?

I find that photography is such a fulfilling

Yes, I would like to enrol on the

release from the working day and I try to keep my subject interests broad by reading photography magazines and books, and constantly trying to learn new techniques and styles.

What are you hoping to achieve with your photography?

Photography is a serious hobby for me, but of course the ultimate goal would be to get paid for what I love doing. I hope through pursuing photography courses I will eventually be able to realise this goal. The SPI Foundation in Photography course has given me such a solid footing in photography that now I feel I have the tools and know-how to progress.

Where is your most enjoyable location to take photographs?

The most enjoyable place to take photographs is anywhere surrounded by nature. The Yorkshire Dales have provided much inspiration, along with the ever-varying sights around the streets of London.

Why did you decide to enrol on the SPI course and how have you found it so far?

A friend started the photography course through Amateur Photographer and recommended that I take a look. I enrolled soon after and I have never looked back. I look forward to moving on to the Diploma course next.



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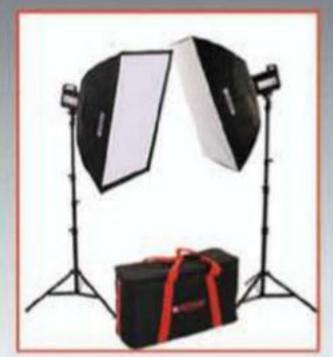
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CANON EOS 1V HS BODY MINT-BOXED £365.00 CANON EOS 1NRS BODY MINT-BOXED £465.00 CANON EOS 1NRS BODY MINT-BOXED £465.00 CANON EOS 1NRS BODY MINT-BOXED £465.00 CANON EOS 1NRS BODY MINT-BOXED £365.00 CANON EOS 1NHS MINT-BOXED £369.00 CANON EOS 3 BODY MINT-BOXED £369.00 CANON EOS 5 BODY EXC++ £60.00 CANON EOS 5 BODY MINT-£35.00 CANON EOS 500N BODY MINT-£30.00 CANON EOS 500N BODY MINT-£30.00 CANON EOS 500N BODY MINT-£30.00 CANON EOS 650 BODY EXC+++ £30.00 CANON EOS 650 BODY EXC+++ £30.00 CANON EOS RT BODY (PELICAL MIRROR) MINT-£39.00 CANON 17 - 40mm 14 USM "L" [SUPERB LENS] MINT-CASED £349.00 CANON 24 - 70mm 12.8 USM "L" [MAGE STABILIZER MINT BOXED £349.00 CANON 24 - 105mm 14 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £675.00 CANON 100 - 400mm 14.515.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £675.00 CANON 100 - 400mm 14.555.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 100 - 400mm 14.555.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 100 - 400mm 14.555.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 100 - 400mm 14.555.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 100 - 400mm 14.555.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 100 - 400mm 14.555.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 100 - 400mm 15.55.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 100 - 400mm 15.55.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 100 - 400mm 15.55.6 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 20mm 12.8 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 20mm 12.8 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 20mm 12.8 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 20mm 12.5 USM "L" [MAGE STABILIZER MINT BOXED AS NEW £1,775.00 CANON 15 - 55mm 15.55.6 EF-S [MAGE STABILIZER MINT BOXED AS NEW £1,750.00 CANON 18 - 55mm 15.55.6 EF-S [MAGE STABILIZER MINT BOXED AS NEW £1,50.00 CANON 18 - 55mm 15.55.6 EF-S [MAGE STABILIZER MINT BOXED AS NEW £1,50.00 CANON 18 - 55mm 15.55.6 E	Canon Autofocus, Digital Lenses &	Accessories
CANON 24mm 12.8 EF MINT £235.00 CANON 50mm 11.8 MK 1 (SUPERB LENS RARE NOW) MINT £165.00 CANON 50mm 12.5 COMPACT MACRO MINT BOXED AS NEW £315.00 CANON 100mm 12 USM MINT BOXED AS NEW £315.00 CANON 17 - 85mm 14/5.6 IMAGE STABILIZER MINT BOXED £225.00 CANON 18 - 55mm 13.5/5.6 EF-S II MINT £59.00 CANON 18 - 55mm 13.5/5.6 EF-S IMAGE STABILIZER MINT BOXED £125.00 CANON 18 - 135mm 13.5/5.6 EF-S IMAGE STABILIZER MINT BOXED AS NEW £245.00	CANON EOS 1V HS BODY CANON EOS 1V BODY CANON EOS 1NRS BODY CANON EOS 1NRS BODY CANON EOS 1NRS BODY CANON EOS 1NRS BODY CANON EOS 3 BODY CANON EOS 3 BODY CANON EOS 3 BODY CANON EOS 33V BODY COMPLETE WITH BATTERY GRIP CANON EOS 3000N BODY CANON EOS 500N BODY CANON EOS 650 BODY CANON 17 - 40mm 14 USM "L" (SUPERB LENS) CANON 24 - 70mm 12.8 USM "L" IMAGE STABILIZER CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER CANON 80 - 200mm 12.8 USM "L" IMAGE STABILIZER CANON 100 - 400mm 14.5/5.6 USM "L" IMAGE STABILIZER CANON 100 - 400mm 14.5/5.6 USM "L" IMAGE STABILIZER CANON 100 - 400mm 14.5/5.6 USM "L" IMAGE STABILIZER CANON 100 - 400mm 12.8 USM "L" IMAGE STABILIZER CANON 100 - 400mm 12.8 USM "L" IMAGE STABILIZER CANON 100 - 400mm 12.8 USM "L" IMAGE STABILIZER CANON 15mm 12.8 USM "L" IMAGE STABILIZER LENSBABY COMPOSER + FISHEYE OPTIC + 2 AP KITS CANON 20mm 12.8 USM "COMPLETE WITH HOOD CANON 20mm 12.8 USM COMPLETE WITH HOOD CANON 24mm 12.8 EF	MINT - BOXED £565.00 MINT-BOXED £465.00 MINT-BOXED £465.00 MINT-BOXED £465.00 MINT- £425.00 MINT- £425.00 MINT- £425.00 MINT- £490.00 MINT- £490.00
CANON 100mm 12 USM MINT BOXED AS NEW £315.00 CANON 17 - 85mm 14:5.6 IMAGE STABILIZER MINT BOXED £225.00 CANON 18 - 55mm 13.5/5.6 EF-S II MINT £59.00 CANON 18 - 55mm 13.5/5.6 EF-S IMAGE STABILIZER MINT BOXED £125.00 CANON 18 - 135mm 13.5/5.6 EF-S IMAGE STABILIZER MINT BOXED AS NEW £245.00 CANON 18 - 200mm 13.5/5.6 IMAGE STABILIZER (LATEST)	CANON 24mm 12.8 EF	MINT £235.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER MINT BOXED AS NEW £245.00 CANON 18 - 200mm f3.5/5.6 IMAGE STABILIZER (LATEST)MINT £365.00	CANON 100mm t2 USM	BOXED AS NEW £315.00 MINT BOXED £225.00 MINT £59.00 MINT BOXED £125.00
	CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER MINT E CANON 18 - 200mm f3.5/5.6 IMAGE STABILIZER (LATEST)	BOXED AS NEW £245.00 MINT £365.00

CANON 20 - 35mm 13.5/4.5 USM	MINT £175.00
CANON 28 - 80mm t3.5/5.6 AUTOFOCUS	MINT £49.00
CANON 28 - 90mm f4/5.6 USM MK II	MINT £49.00
CANON 28 - 80mm f3.5/5.6 USM. CANON 28 - 80mm f3.5/5.6 AUTOFOCUS CANON 28 - 90mm f4/5.6 USM MK II. CANON 28 - 105mm f3.5/4.5 USM + HOOD. CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD.	MINT 2159.00
CANON 28 - 135MM 13.515.6 USM 15 IMAGE 51AB + HUUU .	MINT BOXED 1269.00
CANON 28 - 200mm (3.5/5.6 USM + HOOD CANON 55 - 200mm (4/5.6 EF USM	MINT-BOXED £115.00
CANON 75 - 300mm f4.0/5.6 USM MK II	MINT BOXED £115.00
CANON 75 - 300mm 14.5/5.6 USM MK III (LATEST)MINT CANON 75 - 300mm 14.0/5.6 MK III	BUXED AS NEW £165.00
CANON 75 - 300mm 14.05.6 MK III CANON 75 - 300mm 14.05.6 MK III CANON 75 - 300mm 14.5.6 USM IMAGE STABILIZER + HOO CANON 70 - 300mm 14.5.6 USM IMAGE STABILIZER CANON 2.0x EXTENDER MK II CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc	DMINT BOXED £285.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER	MINT £315.00
CANON 2.0x EXTENDER MK II	MINT BOXED £265.00
CANON PB-E1 BOOSTER FOR EOS 1 AIC	MINT 559.00
CANON PB-E1 BOOSTER FOR EOS 1 etc	MINT CASED £99.00
CANON 540 EZ FLASH + INST	MINT- CASED £89.00
1 AND IN ANT P / PLANE	MINITED ASSESSMENT
CANON 420 EZ FLASH	MINT BOXED £89.00
CANON LC3 TRANSMITTER AND RECIEVER	MINT £145.00
CANON LC4 TRANSMITTER AND RECEIVER	MINT- £1/5.00
SIGMA 15mm (2.8 EX DG FISHEYE LENS (LATEST)MINT	BOXED AS NEW £425.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT - CASED £299.00
SIGMA 30mm ft 4 FX DC SLD & FLD GLASS (LATEST)	WIN1 + HOOU 1299.00
SIGMA 24mm f1.8 EX DG LENS. SIGMA 30mm f1.4 EX DC SLD & ELD GLASS (LATEST) MINT SIGMA 70mm f2.8 EX DG MACRO (LATEST)	BOXED AS NEW £275.00
SIGMA 70mm (2.8 EX DG MACRO (LATEST)MINT	BOXED AS NEW £289.00
SIGMA 17 - 35mm 12 8 4 FY ASPHERICAL	MINT BOYED \$105.00
SIGMA 18 - 50mm f3.5/5.6 DC ZOOM	MINT £75.00
SIGMA 18 - 200mm (3.5/6.3 DC OPTICAL STABLISINGMINT	BOXED AS NEW £229.00
SIGMA 18 - 50mm f3.5/5.6 DC ZOOM SIGMA 18 - 200mm f3.5/6.3 DC OPTICAL STABLISINGMINT SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD SIGMA 28 - 135mm f3.8/5.6 MACRO ASPHERICAL + FILTER	MINT + HOOD 595 00
SIGMA 50 - 500mm #4/6.3 EX APO RF HSM	MINT- CASED £499.00
SIGMA 50 - 500mm ff4/6.3 EX APO RF HSM SIGMA 80 - 400mm f4/5.6 EX APO DG OPTICAL STABILISE! SIGMA 170 - 500mm f5/6.3 APO DIGITAL COMPATIBLE MINT TAMRON 90mm f2.8 SP DI MACRO 1:1 (LATEST) TAMRON 200 - 500mm f5/6/6.3 SP DI (LATEST SUPERB) MINT	MINT- £499.00
SIGMA 170 - 500mm 15/6.3 APO DIGITAL COMPATIBLE MINT	MINT DOVED 2275 00
TAMPON 200 - 500mm (5.6/6.3 SP Di (LATEST SUPERB) MINT	BOXED AS NEW 9645.00
TOKINA 10 - 17mm (3.5/4.5 AT-X DX LENS (LATEST)	MINT £399.00
Contax 'G' Compacts	OCID
Contax G Compacts	G OLK
CONTAX G1 BODY CONTAX TIX TITANIUM COMPACT + LEATHER CASE CONTAX 90mm 12.8 SONNAR + CONTAX HOOD + FILTER	MINT- £195.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX G1 CASE COMPLETE	MINT- 965.00
CONTAX G1 CASE COMPLETE CONTAX 90mm 12.8 SONNAR "G" CONTAX 35 - 70mm 13.5/5.6 VARIO SONNAR T"	MINT BOXED £199.00
CONTAX 35 - 70mm f3.5/5.6 VARIO SONNAR T*	MINT BOXED £365.00
CONTAX TLA 140 PLASH	MINT CASED 149.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G"	MINT BOXED PHONE
CONTAX ARIA BODY (SUPERB, STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ARIA BODY (STRAP INSTRUCTIONS)	EXC++BOXED £199.00
CONTAX TLA 140 FLASH CONTAX TLA 140 FLASH CONTAX TLA 200 FLASH BLACK CONTAX TLA 200 FLASH BLACK CONTAX TITANIUM HOODS, FILTERS, etc. FOR "G" CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS) CONTAX ARIA BODY (STRAP, INSTRUCTIONS) CONTAX RTS II QUARTZ BODY CONTAX RX BODY (REALLY NICE CONDITION LOW USE) CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION CONTAX 28mm f2.8 DITAGON T" AE CONTAX 35mm f2.8 DISTAGON T" MM CONTAX 45mm f2.8 TESSAR PANCAKE	MINT £275.00
CONTAX FIT YASHICA 28mm (2.8 SUPERB CONDITION	MINT £85.00
CONTAX 28mm t2.8 DITAGON T* AE	EXC+++ £139.00
CONTAX 45mm t2.8 TESSAR PANCAKE	MINT 0175 00
CONTAX 45mm t2.8 TESSAR PANCAKE CONTAX 50mm t1.4 T* PLANAR MM. CONTAX 85mm t1.4 PLANAR MM.	MINT £225.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £495.00

CONTAX 50mm f1.4 T* PLANAR MM	MINT £225.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £495.00
CONTAX 135mm f2.8 SONNAR MM CONTAX 85mm f2.8 SONNAR T* AE	MINT £245.00
CONTAX 85mm t2.8 SONNAR T* AE	MINT BOXED £225.00
CONTAX TLA 280 FLASH	MINT- £95.00
CONTAX MUTAR III 1.4 x TELECONVERTER	NEW £225.00
CONTAX TLA 280 FLASH CONTAX MUTAR III 1.4 x TELECONVERTER CONTAX BERGUNDY CASE FOR 167 BODY	MINT BOXED £45.00
Leica 'M', 'R' & Screw &	Binoculars
LEICA M6 TTL CHROME BODY 0.72 ("UNUSED")MIN	T DOVED AS NEW STORE OF
LEICA METTI CHROME BODY 0.72 (UNUSED)MIN	MINTROVED COOR OF
LEICA M6 TTL CHROME BODY 0.72 LEICA M6 CLASSIC BODY CHROME 0.72	MINT, BOYED 0875 00
LEICA MG CLASSIC BODY BLACK 0.72	FXC+++BOXED 5799 00
LEICA M5 BLACK BODY 2 LUG (REALLY FINE EXAMPL)	F) MINT- 6795.00
LEICA M4-2 BLACK BODY	MINT - BOXED £699.00
LEICA Mda BODY (SUPERB CONDITION)	MINT- 2575.00
LEICA IIIG WITH 5cm /2 SUMMITAR & CASE	EXC++ £795.00
LEICA IIIG & CASE	MINT-CASED £795.00
LEICA 5cm (3.5 COLL ELMAR	MINT- £245.00
LEICA M6 CLASSIC BODY CHHOME 0.72 LEICA M6 CLASSIC BODY BLACK 0.72 LEICA M5 BLACK BODY 2 LUG (REALLY FINE EXAMPL) LEICA M42 BLACK BODY LEICA M6a BODY (SUPERB CONDITION) LEICA IIIG WITH 5cm (2 SUMMITAR & CASE. LEICA Scm (3.5 COLL ELMAR LEICA SCM (3.5 COLL ELMAR LEICA M6 FIT ZEISS 21mm (2.8 ZM BIOGON (SUPERB LENS) M LEICA 24mm (2.8 ELMAR) LEICA 24mm (2.8 ELMAR) LEICA 24mm (2.8 ELMAR)	INT BOXED AS NEW £895.00
LEIGH 24HIH 12.0 EUNAPH I NI DUNCH AGE HENG # FING	Aru.
MA.	IT DOVED AS NEW S1 000 NO.
LEICA 50mm f2 SUMMICRON CHROME (11816) ("UNUS	ED')
М	INT BOXED AS NEW £999.00
LEICA 90mm (2.5 SUMMARIT M + HOOD + CAP	INT BOXED AS NEW £999.00
LEICA 135mm f4.5 HEKTOR + HOOD	EXC++ 199.00
LEICA 135mm (4.5 HEKTOR M + HOOD	MINT 035 00
LEICA M BELLOWS UNIT	00.020 TMINI
LEICA HANDGRIP FOR M6,M7MP etc. LEICA HANDGRIP FOR M6,M7MP etc. LEICA MOTOR M FOR M6 / M6TTL / M7	MINT BOYED AS NEW 279 00
LEICA MOTOR M FOR ME / METTI / M7	INT BOYED AS NEW \$325.00
LEICA SF20 FLASH + CASE LEICA ERC LEATHER CASE (114876) LEICA ERC LEATHER CASE (114871) LEICA BOM 14 HEAD + 16467 FOC MOUNT FOR VISO	MINT CRS OO
LEICA ERC LEATHER CASE (114876)	MINT BOXED \$129.00
LEICA ERC LEATHER CASE (114871)	MINT - BOXED 589.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	00.9913 TAIM
LEICA 9cm f4 ELMAR SCREW BLACK	EXC++ £79.00
LEICA 9cm 14 ELMAR SCREW BLACK	MINT BOXED £525.00
LEICA R7 BODY BLACK	MINT- £445.00
LEICA R7 BODY BLACK. LEICA 21mm 14 SUPER ANGULON R	MINT-BOXED £599.00
LEICA 50mm t2 SUMMICRON 3 CAM	EXC++ BOXED £279.00
LEICA 50mm (2 SUMMICRON 3 CAM	EXC++ £345.00
LEICA 560mm 16.8 FELYT H	MIN I- £699.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	INT BOXED AS NEW £495.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R	EXC+++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIG	SHIEXC+++CASED £99.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT £125.00
Voigtlander & Ricoh &	Compacts
Tolgualiaci a mooli a	Compacts

VOIGTLANDER BESSA R BODY MINT-CASED £199.00 VOIGTLANDER BESSA L BODY MINT- £99.00 VOIGTLANDER 15mm [4.5 S/W HELIAR ASP + FDR (B) MINT BOXED £279.00
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MOJECTI ANDED 45 IL 5 CAN HELLAD ACD - EDD (D) MINIT DOVED COMO AC
VOIGTLANDER 15mm (4.5 S/W HELIAR ASP + FDR (B)MINT BOXED £279.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVERMINT BOXED £279.00
VOIGTLANDER 35mm f1.7 ULTRON SILVER + HOODMINT BOXED £265.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROMEMINT £275.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)MINT BOXED £229.00
VOIGTLANDER LH1 HOOD FOR 21,25,28mm LENSESMINT BOXED £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2MINT BOXED £129.00
VOIGTLANDER SCREW TO M LENS ADAPTORMINT BOXED £35.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORSMINT CASED £299.00

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BRONICA ETRS BODY ONLY	MINT- £75.00
BRONICA ETRS: BODY +120 BACK	EXC++ £85.00
BRONICA 40mm f4.0 ZENZANON MC	MINT- £195.00
BRONICA 40mm f4 PE LENS	MINT BOXED £289.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £225.00
BRONICA 105mm 14.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm t3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm (3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £125.00
BRONICA 150mm F4 E	10.892 -TVIM

BRONICA 250mm (5.6 MC	MINT + HOOD \$149.00
BRONICA 500mm f8 ZENZANON	MINT £595.00
BRONICA MOTOR DRIVE EI II	MINT-BOXED £149.00
RRONICA F120 RACK	EXC ++ 630 00
BRONICA ETRS 120 BACK	MINT £69.00
BRONICA ETRS 120 BACK BRONICA PLAIN PRISM FOR ETRS/ETRS/	MINT CASED £69.00
BRONICA 90 DEGREE PRISM FINDER	EXC+ £95.00
BRONICA AEII PRISM FINDER	MINT- £89.00
BRONICA SQAM BODY + GRIP DRIVE	MINT-£125.00
BRONICA 50mm t3.5 ZENZANON S BRONICA 100mm t4 MACRO ZENZANON PE	EXC+++ £119.00
BRONICA 100mm 14 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm (3.5 ZENZANON S CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	MINT- £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £195.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS	MIN1 BOXED £675.00
MAMIYA 7 II BODY WITH MAMIYA 80mm 14 ("UNUSED")	MINI £1,4/5,00
MAMIYA 50mm f4 G LENS FOR MAMIYA 6L. MAMIYA 150mm f4.5L G LENS FOR MAMIYA 6	MINT + HUUU E499.00
MAMIYA RZ 67 PRO WITH 110 LENS & BACK + WINDER _	MINT 1239.00
MAMIYA 65mm (4 SEKOR Z LENS FOR RZ + HOOD	MINT 25/5/00
MAMPA COMMINA SERVIN & LENS FOR RZ + HOUD	MINT 239.00
MAMIYA 65mm L 14 LENS FOR RZ MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT C100 00
MAMIYA 250mm M 5 I FNS FOR R7	MINT, 0105.00
MAMIYA 250mm 14.5 LENS FOR RZ	IN STOCK PHONE
MAMIYA 150mm (3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA AE PRISM FINDER FOR RZ	EXC+++ £199.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 120 BACK FOR RB 67	MINT £65.00
PENTAX 55mm t3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
Hasselblad	

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HASSELBLAD XPA	N COMP WITH 45m	m 14 LENS + ACCSS	EXC++ £795.0
HASSELBLAX XPA	N CENTRE FILTER		MINT CASED £175.0
HASSELBLAD 90m	nm f4 FOR X PAN	MNT	BOXED AS NEW £395.0
HASSELBLAD 90m	nm f4 FOR X PAN		IINT- IN KEEPER £345.0
HASSELBLAD X P	AN SOFT EVER RE	ADY CASE FOE 1 & II	MINT £89.0
HASSELBLAD REL	EASE CORD FOR	X PAN II (3054510)	MINT BOXED £69.0
HASSELBLAD X P	AN 45/90 UV - SKY	FILTER	MINT BOXED £69.0 MINT BOXED £39.0 MINT-£1,595.0
HASSELBLAD 503	CW COMPLETE W	ITH 80mm CF + BACK	MINT- £1,595.0
HASSELBLAD 503	CW BODY		MINT £700.0
HASSELBLAD 500	ELM + A12 BLACK	BACK	EXC++ £299.0 MINT BOXED £995.0
HASSELBLAD 50m	nm f4 DISTAGON Cfi		MINT BOXED £995.0
HASSELBLAD 150	mm f4 SONNAR CF		EXC+++ £345.0
HASSELBLAD PLA	IN PRISM		EXC £75.0
HASSELBLAD PM	PRISM		EXC £75.0 MINT £199.0
HASSELBLAD A12	BACK BLACK AND	CHROME	MINT- £99.0
HASSELRI AD A16	RACK RLACK AND	CHROME	MINT \$129.0
HASSELBLAD 35m	im 13.5HC for H SYS	TEM	MINT BOXED £1,595.0
HASSELBLAD 150	mm 13.2HC for H SY	STEM	MINT BOXED £1,100.0
HASSELBLAD 210	mm F4HC for H SYS	TEM	MINT BOXED £1,595.0 MINT BOXED £1,100.0 MINT £1,100.0
HASSELBLAD HC	50 - 110 f3.5 FOR H	SYSTEM	MINT BOXED £1,795.0

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY (SUPERB AS NEW CONDITION)	MINT BOXED £595.00
NIKON F5 BODY	MINT- £395.00
NIKON F90 BODY	EXC++BOXED £89.00
NIKON F90 BODY + MB 10 GRIP	EXC+ £95.00
NIKON F60 BODY	MINT £59.00
NIKON F55 BODY	MINT-BOXED £49 00
NIKON 10.5mm t2.8 FISHEYE LENS	MINT CASED £445.00
NIKON 24mm f2.8 A/F	MINT- £199.00
NIKON 24mm f2.8 A/F "D"	MINT £245.00
NIKON 28mm f2.8 A/F "D"	MINT £189.00
NIKON 50mm f1.8 A/F	MINT £79.00
NIKON 60mm f2.8 A/F "D" MICRO NIKKOR	MINT BOXED £299.00
	MINT BOXED £745.00
NIKON 85mm t2.8 MICRO NIKKOR "D" PC ("UNUSED")M	
NIKON 500mm f4 NF ED "P" WITH CPU DIĞI COMPAT"	MINT- FLT CASE £2.795.00
NIKON 10 - 24mm f3.5/4.5 "G" DX AF-S ULTRA WIDE AND	
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NIKON 12 - 24mm 14 "G" DX IF-ED AFS (SUPERB LENS)MINT BOXED	AS NEW £645.00
NIKON 14 - 24mm (2.8 °G" ED AF-S NANO COAT (LATEST)MINT BOXED A	S NEW £1,175.00
NIKON 14 - 24mm (2.8 °G" ED AF-S NANO COAT (LATEST)MINT CASED A	S NEW £1,125.00
NIKON 18 - 55mm f3.5/5.6 DX "G" ED AF-S MK II	MINT £85.00
NIKON 18 - 70mm (3.5/4.5 "G" IF ED AF-S DXMINT BOXED	AS NEW £149.00
NIKON 18 - 70mm (3.5/4.5 "G" IF ED AF-S DX	MINT £135.00
NIKON 18 - 105mm f3.5/5.6 "G" DX ED VIB REDUCTION AF-SMINT	F BOXED £179.00
NIKON 18 - 200mm f3.5/5.6 "G" DX ED AF-S VIBR REDMINT BOXED	AS NEW £465.0
NIKON 20 - 35mm f2.8 "D" I/F A/FMINT	CASED £575.00
NIKON 24 - 120mm f3.5/5.6 G I/F ED AF-S VIB REDMINT BOXED	AS NEW £375.00
NIKON 28 - 105mm (3.5/4.5 A/F "D" +HOOD AND FILTER	MINT- £149.00
NIKON 55 - 200mm (4.5/6 "G" DX I/F ED AF-SMIN"	F BOXED £115.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIBR REDUCTION	
MINT BOXED	AS NEW £345.00
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NIKON MB-10 BATTERY GRIP FOR F90/F90X	MINT- £39.00
NIKON MF 23 DATABACK FOR F4	EXC++ £179.00
NIKON MF 24 MULTI-CONTROL 250 EXP DATABACK FOR F4	MINT- £1.195.00
NIKON MF 27 DATABACK FOR NIKON F5	MINT BOXED £85.00
NIKON SB 21B MACRO FLASH UNIT RING FLASH + AS14	MINT-CASED \$149.00
NIKON SB 22S FLASH	
NIKON SB 23 FLASH UNIT	
NIKON SB 24 FLASH FOR F4 ETC	MINT CASED 579 00
	MINT- £89.00
NIKON SB 26 FLASH	
MIKON TC 20E II AF-S TELECONVERTER	
JESSOPS 2X EXTENDER NIKON FIT	MINT CASED 075 00
SIGMA 20mm f1.8 EX DG RF ASPHERIC (LATEST)	MINT £285.00
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL	MINTROYED 0205 00
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL	MINT, 0105.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT + HOOD 0375 00
SIGMA 28 - 135mm t3.8/5.6 "D" ASPHERICAL	00 000 COOL + TMIM
SIGMA 55 - 200mm f4/5.6 DC.	
	MINT-CASED £69.00
SIGMA 70 - SOUTH MISTO APO MACAO D	WILL CUSED 1'03'00

SIGMA 1.4 EX DG APO TELE CONVERTERMINT BOXED £145.00
SIGMA 1.4 EX APO TELE CONVERTER MINT CASED £129.00
TAMRON 2x TELECONVERTER 7 ELEMENT NIK A/F DIGITALMINT BOXED £79.00
TAMRON 28 - 75mm f2.8 XR DI SP A/F MACRO (LATEST) MINT BOXED AS NEW £279.00
TAMRON 70 - 300mm f4/5.6 LD MACRO 1:2 A/F "D"
TOKINA 10 - 17mm (3.5/4.5 AT-X DX LENS (LATEST)MINT BOXED £399.00
Nikon Manual

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NIKON F3 HP BODY (SUPERB CONDITION ("UNUSED") MINT	
	BOXED AS NEW 9575 00
NIKON E3 HD TITANII IM CHAMPAGNE	EAL** 6300 UU
NIKON F3 HP TITANIUM CHAMPAGNE NIKON F3 BODY COMPLETE WITH MD4 DRIVE	EVC 0305.00
NINON ES DODY CONDUETE WITH MU4 UNIVE	ENG++ 1293.00
NIKON F3 BODY COMPLETE WITH CF20 CASE	EAU++ 1200.00
NIKON F2 PHOTOMIC BUDY CHHOME	MIN I-BUXED £345.00
NIKON F2 PHOTOMIC BODY CHROME NIKON F2 PHOTOMIC S BODY BLACK	EXC++ £299.00
NIKON FM3A BODY CHROME	MINT- £345.00
NIKÔN FM2N BODY BLACK NIKÔN FM2N BODY CHROME	MINT BOXED £275.00
NIKON FM2N BODY CHROME	MINT-BOXED \$265.00
NIKON FM2N CHROME BODY	EXC++ \$165.00
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NIKÔN FE BLACK BODY	EXU 1/5,00
NIKON FM BLACK BODY	EXC++ £99.00
NIKON FM BODY CHROME	EXC++ £115.00
NIKON FM BODY CHROME NIKONOS III BODY WITH 35mm 12.5 UW LENS NIKONOS 20mm 12.8 UW NIKKOR + FDR	MINT-£165.00
NIKONOS 20mm f2.8 UW NIKKOR + FDR	MINT £495.00
NIKON 24mm (2 AIS (SUPERB LENS)	MINT \$425.00
NIKON 24mm (2.8 AIS	MINT BOXED \$225.00
NIKON 28mm (3.5 AIS NIKON PC NIKKOR 28mm (4 NIKON 35mm (2.8 PC PERSPECTIVE CONTROL NIKON 35mm (2.8 PC PERSPECTIVE CONTROL	00.000 TMM
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NIKON 35mm 12.8 PC PERSPECTIVE CONTROL	MINT CASED £475.00
NIKON 35mm 12.8 PC PERSPECTIVE CONTROL	EXC+++ £375.00
NIKON 45mm f2.8 GN NIKKOR NIKON 45mm f2.8 PANCAKE + HOOD + FILTERMINT	MINT- £225.00
NIKON 45mm (2.8 PANCAKÉ + HOOD + FILTER MINT	BOXED AS NEW \$299.00
NIKON 50mm f1 4 AIS	MINT- £175.00
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NIKON 55mm 13.5 NIKKOH PC MICHO	MINT £89.00
NIKON 55mm (3.5 NIKKOR PC MICRO	MINT CASED £545.00
NIKON 105mm f1.8 AIS NIKON 105mm f2.5 AIS (ONE OF NIKONS BEST LENSES)	EXC++ £395.00
NIKON 105mm (2.5 AIS (ONE OF NIKONS BEST LENSES)	MINT-BOXED 5225.00
NIKON 105mm f4 MICRO NIKKOR AIS	MINT: 5299 00
NIKON 135mm f2.8 AI (REALLY SHARP LENS)	EVC++ 0110 00
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NINUN ISSMITI IZ-8 AIS	MINT C105D 2037 00
NIKON 180mm 12.8 NIKKOH P	MIN HCASED 12/5.00
NIKON 300mm 14.5 NIKKOH H (SUPERB CONDITION)	
	MIN1 £295.00
IAMHON 500mm 18 MIRHOR LENS ADAPTALL II	MINT BOXED £175.00
NIKON 135mm f2.8 AIS	JUNEAU TOURSE FOR 705 DO
NIKON SOOMM M UE ED "P" WITH CRU DIG COMPAT.	JUNEAU TOURSE FOR 705 DO
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NIKON 500mm 14 IF ED TP WITH CPU DIGI COMPAT	MINT CASE £2,795.00 MINT CASED £395.00 EXC+ £1,795.00 BOXED AS NEW £275.00 MINT CASED £275.00
NIKON 500mm 14 IF ED TP WITH CPU DIGI COMPAT	MINT CASE £2,795.00 MINT CASED £395.00 EXC+ £1,795.00 BOXED AS NEW £275.00 MINT CASED £275.00
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OLYMPUS OM4TI BODY	EXC++BOXED £299.00
OLYMPUS OM4 BLACK COMPLETE WITH WINDER II	MINT- £265.00
OLYMPUS OM4 BLACK	EXC+++ £195.00
OLYMPUS OM4 BLACK + WINDER II	EXC £99.00
OLYMPUS OM2n BODY CHROME + CASE	MINT- £145.00
OLYMPUS CM2n BODY CHROME	FXC++ £99.00
OLYMPUS OM2 SPOT BLACK. OLYMPUS OM2 BODY CHROME. OLYMPUS OM1N BODY CHROME.	EXC+ £99.00
OLYMPUS OM2 BODY CHROME	MINT-BOXED £149.00
OLYMPUS OM1N BODY CHROME	MINT-BOXED £145.00
OLYMPUS OMIN BODY CHROME	MINI- £125.00
OLYMPUS OWI BUUY CHHOME	MINT-BUXED £125.00
OLYMPUS OMIN BODY CHROME OLYMPUS OMI BODY CHROME OLYMPUS 16mm (3.5 ZUIKO FISHEYE OLYMPUS 28mm (2 ZUIKO LENS	MINT C100.00
OLYMPUS 28mm 12 ZUINU LENS	MINT C40 00
OLYMOUS 28mm f3.5 ZUIKO	MINT 245.00
OLYMPUS SUMM 11.6 ZUMU	MINT CASED C100 00
OLYMPUS 50mm (1.8 ZUIKO OLYMPUS 50mm (3.5 MACRO OLYMPUS 80mm (4 MACRO + ZOOM MACRO TUBE OLYMPUS 300mm (4.5 ZUIKO WITH TRIPOD COLLAR	MINT 275 00
OLYMPIAS 300mm (4.5.7) IKO WITH TRIPOD COLLAR	MINT BOYED \$199.00
TAMRON 500mm 18 MIRROR LENS WITH OLYMPUS MOUNT	MINT BOXED \$175.00
OLYMPUS 135mm t3 5 ZUIKO	MINT CASED 675.00
OLYMPUS 135mm f3.5 ZUIKO	MINT CASED £69.00
OLYMPUS 35 - 105mm t3.5/4.5 ZUIKO	MINT £99.00
OLYMPUS 35 - 105mm f3.5/4.5 ZUIKO	MINT £149.00
OLYMPUS 75 - 150mm t5.6 ZUIKO	MINT- £79.00
OLYMPUS CONVERTER A	MINT CSQ OD
OLYMPUS WINDER 2	EXC+ £29.00
OLYMPUS T32 FLASH	EXC++ £45.00
OLYMPUS F 280 FLASH	EXC+++ CASED £79.00
OLYMPUS WINDER 2 OLYMPUS T32 FLASH OLYMPUS F 280 FLASH OLYMPUS EXTENSION TUBES 7mm,14mm,25mm	MINT- £69.00
Metz Flash Units	

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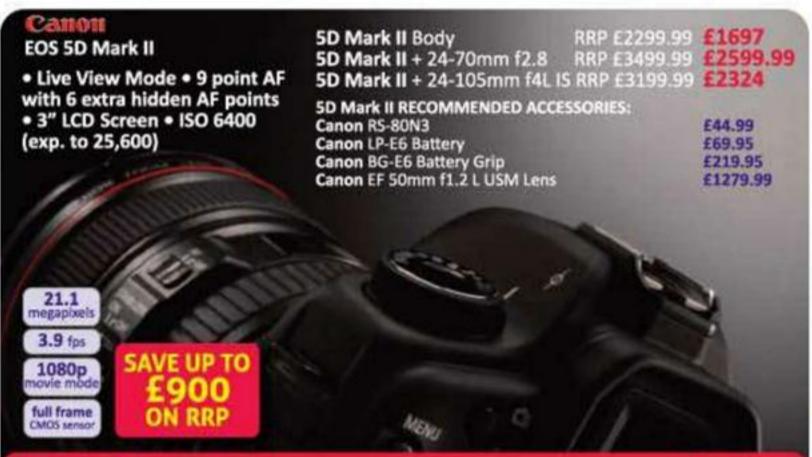
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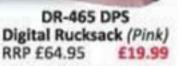
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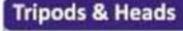
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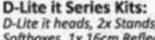
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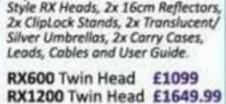
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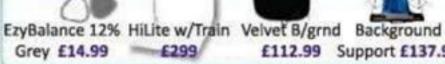
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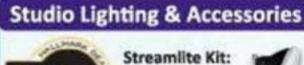
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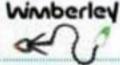
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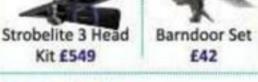
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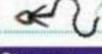
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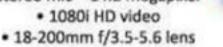
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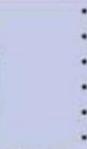
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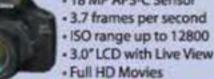


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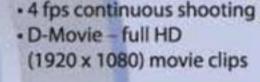
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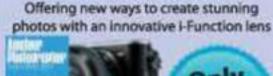
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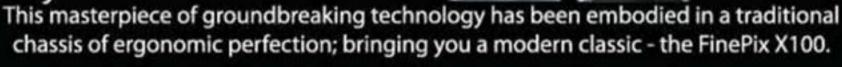


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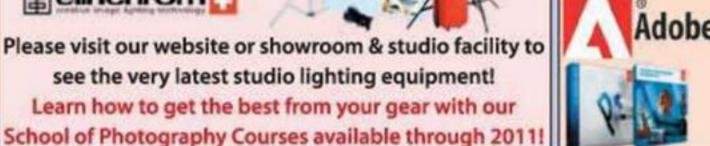
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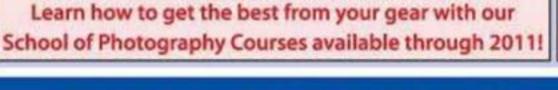


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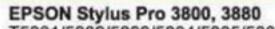
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P-Type Filter System

The P-Type square/rectangular filter system consists of three parts: An adapter ring that screws onto the front

A filter holder clips onto the ring
 One or more P-Type (84mm wide) filters

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P-Type Neutral Density Filter Kit £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

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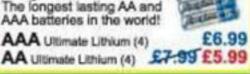
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£1.99 CR2025, CR2032 etc. Full range of coin cells in stock

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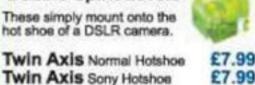
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55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
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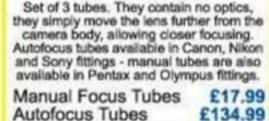
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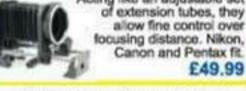
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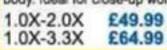
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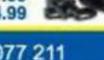


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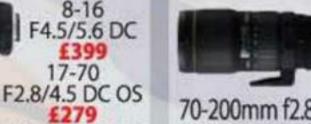
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+ 105 F2.4 latest	d.£299
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Sigma 18-35mm F3.5-4.5 AF	
Sigma 18-50mm F2.8 EX DC Macro	
Sigma 20mm F1.8 EX DG	
Sigma 50mm F1.4 EX DG HSM	F++ £270
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Sigma 70-210mm F2.8 Apo	
Sigma 70-210mm F4-5.6	
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Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 APO Mac	en Holmown C100
Sigma 70-300mm F4-5.6 Apo Macr	
Sigma 75-300mm F4.5-5.6 Apo AF	
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Sigma 105mm F2.8 EX DG Macro.	
Sigma 105mm F2.8 EX Macro	
Sigma 300mm F4 Apo E	L+ / Mint. C240 - C260
Sigma 400mm F5.6 AF	Ar Coon COO
Sigma 400mm F5.6 Apo AF	AS Seeil 135
Sigma 500mm F4.5 APO EX DG H	CM E. C2 200
famron 28-200mm F3.8-5.6 LD	
famron 70-300mm F4-5.6 Di	E++ L30
famron 90mm F2.8 Di Macro AF	Mot 0250
Tamron 200-400mm F5.6 AF LD	
famron 200-500mm F5-6.3 Di LD A	
Tokina 16-50mm F2.8 ATX Pro DX	
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T50 + 50mm F1.8	
A1 Black + 50mm F1.8	
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AE1P Chrome + 50mm F1.8	E11 070
AE1P Chrome Body	
AE1 Chrome Body Only	E- C40 C50
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FT QL Chrome + 50mm F1.8	
EX Auto + 50mm F1.8 EX	
24mm F2.8 B/lock	
24mm F2.8 FD	
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24-35mm F3.5 L B/lock	E++ £349
28mm F2.8 B/lock	
28mm F2.8 FD	As Seen / E++ £19 - £39
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28-85mm F4 FD	F++ 599 - 5109
35mm F3.5 B/lock	
35-70mm F3.5-4.5 FD	
35-70mm F4 FD	
50mm F3.5 B/lock + FD25 Tube	E+ 120
50mm F3.5 FD Macro + Tube	
50mm F3.5 FU Macro + lube	E++ 199
50mm F3.5 FL Macro + Tube	E++ 185
70-210mm F4 FD	
75-200mm F4.5 FD	
80-200mm F4 B/lock	
80-200mm F4 FD	
100mm F2.8 B/lock	E+ £69 - £75
100mm F4 FD Macro	E+ £169
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100mm F4 Macro B/Lock	E+ £79
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100-200mm F5.6 FD	E+ £29
100-200mm F5.6 FL	
100-300mm F5.6 FD	
135mm F2.8 FD	
200mm F2.8 B/lock	
200mm F4 FD	
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300mm F4 FD	
300mm F5.6 B/lock	
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MFB-2 Polaroid Mag	E+ £
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G2 Millennium Kit	E+ £99
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G1 Body only	
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28mm F2.8 G - Black	E++ £23
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S2 Body Only

ST Body Only

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21mm F2.8 MM

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E+£895

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28-70mm F3.5-4.5 MM	
28-80mm F3.5-5.6 AF	F++ / Naw C225 - C300
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100mm f2.8 AE Macro	E++ £549
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135mm F2.8 MM	
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300mm F4 MM	E+/E++£299 ·£349
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anasonic G2 Body Only	Mint- £229
anasonic G1 Body Only E++ /	
lentax KX + 18-55mm	Mint- £289
entax K200D Body Only	E+£199
entax K100D + 18-55mm	E++ £229
ony A700 Body Only	E++ £449
ony NEX5 + 18-55mm + Flash	Mint- £399

Flash & Lighting - Phone Fuji - Please Phone

Hasselblad H Series	
H1 Body + AE Prism + Magazine.	E++ £1,399
28mm F4 HCD	E++ £2,450
35mm F3.5 HC	E++ £1,896
35-90mm F4-5.6 HC	E++ £3,750
120mm F4 HC Macro	
150mm F3.2 HC	E++ £1,349 - £1,399
210mm F4 HC	E++ £1,499
300mm HC F4.5 F	E++ £1,999
1.7x H Converter	
BCH Charger + 9.6V Battery	
Global Image Locator	
HC Film Insert	E++ £79
HM 16/32 Magazine	

Hasselblad V Series

HMi100 Polaroid Mag.



E++ / Mint- £99 - £149

	E++ £1,899
	E++ £749
	E++ £449 - £450
	E++ £2,250
	E+£1,199
	E++ £2,999
	E+ £599
	E+£799
	E+ £239
50mm F4 C Chrome	As Seen £149
50mm F4 CFi	Ex Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E+ £749
80mm F2.8 FE	E++ £399
120mm F4 CF Macro	E++ £839 - £849
	E+/E++£249 -£349
	E++ £249
	E+ £249
150mm F4 C Black	E+/E++ £249 - £299
150mm F4 CF	As Seen / E++ £249 - £449
	Ex Demo / E++ £799 - £1,499
	E+/E++ £549 · £599
	E+ £225
250mm F5.6 C Chrome	As Seen / E+ £99 - £199
250mm F5.6 CF	E+/E++£499
350mm F5.6 C Black	Exc £349
	E+ £249
2xF Converter	E++ / Mint- £279 - £299
	E++ £49
	E+ / E++ £45
	Unused £75
	E+/E++£39
	As Seen £99
A12 Chrome Man	Clearance / E+ £79 - £99
A16S Chrome Mag	
A24 Black Man	E+/E++£49-£129
A24 Chrome Man	Exc / Mint- £49 - £125
A24 TOO Black Man	E+ £139
E12 Chrome Mag	E++ £279
	E+/Mint-£199 - £229
Polabasic Mag	
	E++ £39
	E+ £499
	en E++ £79
	E+£149
PM5 Prism	
DMO0 Driem	E+ / Mint- £269 - £299
DME2 Motor Driam	E++ £299
LINES IMEIST LISH!	C++1/20

Hasselblad Xpan Series Xpan + 45mm F4... Exc £849 90mm F4 E++ £399 45/90mm Centre Filter E++ £129

Large Format - Please Phone

Leica M Series	
M6 Platinum + 50mm F1.4	Mint £6,499
M6 Jubilee Set	
M6 Royal Photo Society	Unused £2,999
M6 0.72x Titanium Body Only	
M6 Cutaway Body Only	
MP 0.58x Chrome Body Only	Mint- £2,199 - £2,299
M7 0.72x Black Body Only	
M7 0.72x Chrome Body Only	E++ £1,450 - £1,499
M7 0.85x Black Body Only	
M6 0.72x Black Body Only	
M4-P Black Body Only	
M2 Chrome Body Only	E+ £549
MD2 Black Body Only	
MDA Chrome Body Only	
CL Black Body Only	
Konica Hexar RF + 50mm F2	Exc £699
Konica Hexar RF Body Only	E++ £499
50mm F1.5 Summarit	As Seen £299
90mm F2 Black	E+ £499
90mm F2.8 Chrome	Exc £299
90mm F4 Collapsible	E+ £225 - £249
90mm F4 Elmar E39	E+/E++ £249 - £349

135mm F2.8 Black	E+ £249
135mm F2.8 M Black	As Seen £225 - £250
135mm F4.5 Chrome As \$	Seen / E+ £95 - £125
Konica 28mm F2.8 M	E+£369
Minolta 28mm F2.8 M	E++ £399
Minolta 90mm F4 M	E++ £299
Voigtlander 28mm F2 VM	E++ £349
Voigtlander 40mm F1.4 VM MC	Mint- £319
18mm Black Metal Finder	Mint- £399
28mm Black Finder	E++ £199
28mm Black Metal finder	Mint- £279
A42 Swing Polariser	E++ £85
Motor M	E++ £249
Handgrip M	E++ £79

Leica R Series



R3 Gold + 50mm F1.4	Ununed C1 CO
R9 Anthracite Body Only	
DO Plant Dady Only	C+ / MIIII- 1033 - 11,US
R9 Black Body Only	E++ 1939 - 1930
R8 Chrome Body Only	E+/E++1349-1440
R7 Chrome Body Only	E+/E++ 1299 - 1390
R6.2 Black Body Only	E++ £/40
R6 Black Body Only	E+/E++£399 -£440
R5 Black Body Only	E+/E++ £249 - £345
R5 Chrome Body Only	E++ £349
RE Black Body Only	. E+ / Unused £219 - £596
R4 Black Body Only	
R4 Chrome Body Only	E++ £15
R4S Model 2 Black Body Only	.E++ / Unused £249 - £499
R3 MOT + Winder	E+/E++£199 -£29
SL2 Anniversary Body Only	E++ £649
SL MOT Black Body Only	E++ £299
SL Chrome + 50mm F2 (Dumm	w) E+£150
SL Chrome Body Only 16mm F2.8 Fisheye ROM	E++ £249
16mm F2.8 Fisheye ROM	E++ £599
24mm F2.8 R 3cam	Exc £299
24mm F2.8 R 3cam	E++ £599
28mm F2.8 R 3cam	E+ £219
28-70mm F3.5-4.5 R 3cam	E+ / E++ £299 - £345
28-70mm F3.5-4.5 ROM	E++ £349 - £395
28-90mm F2.8-4.5 ROM	E++£1,695
35-70mm F3.5 R German	E+ / E++ £449 - £450
35-70mm F3.5 R Japan	E+ / E++ £299 - £345
35-70mm F4 ROM	Mint- £399
70-210mm F4 R 3cam	. E+ / Unused £399 - £696
80-200mm F4 ROM	E++ £699
80-200mm F4.5 R 3cam	E+ £249
135mm F2.8 R 3cam	As Seen / E++ £145 - £299
135mm F2.8 ROM	E++ £449
180mm F2.8 R 3cam	Exc / E+ £349 - £396
180mm F4 R 3cam	Exc / E++ £199 - £299
250mm F4 R 1cam	E+£19
250mm F4 R 3cam	E+/E++ £399 - £449
1.4x Apo Extender R	
2x Apo Extender R	
2x Extender R	E+ / Unused £99 - £249
14167 M-R Adapter	E++ / Mint- £65 - £75
Angle Finder R (14300)	
Autobellows + 105mm F4 lens	
Motordrive Set R8/R9	F++ 5279 - 529
Motorwinder R4	
Motorwinder R8/9	
Motorwinder R8/R9	F+/F++ \$149 - \$100
RC Remote Control	F44 C3
. 1.5. (William Swill All Indiana	MITTAN

Leica Screw Series UR Replica - Dummy.

IIIF R/Dial D/A Chrome + 50mm F2	E+ £49
IIIF R/Dial Chrome Body Only	
IIIF B/Dial D/A Chrome Body	
IIIF B/Dial Chrome Body	E+ £219 - £26
IIIC Chrome Body	
IIIA Chrome + 50mm F2 Summar	
IIIA Chrome + 50mm F2.8	
III Chrome + 50mm F2 Summar	As Seen £17
III Chrome Body Only	Exc £19
IIF B/Dial + 50mm F3.5	
IIF R/Dial Chrome Body	
IIC Chrome Body	E+£27
50mm F3.5 Red Scale Elmar	E+ £24
135mm F4.5 Hektor	As Seen £79 - £8
200mm F4 Telyt Ex	c/E++ £125 - £17
200mm F4.5 Telyt	Exc £22
Jupiter 135mm F4	E+ £65 - £6
Ricoh 28mm F2.8 GR + Finder	E+ £55
Rollei 80mm F2.8 HFT Planar	E+ £89
Super Acall 135mm F3.5 Kyoei	As Seen £4
Voigtlander 12mm F5.6 + Finder	
Voigtlander 15mm F4.5 + Finder	E++ £29
Voigtlander 21mm F4 (No Finder)	
Voigtlander 21mm F4 + Finder .E++ / I	
Voigtlander 25mm F4 + Finder E++	
Voigtlander 35mm F2.5 Color Skopar .	
Voigtlander 75mm F2.5 Color Heliar	E+ £22
BELUN Copy Stand	Mint- £5
BOOWU Copy Set	E++ £45 - £4
OTQNO Extension Ring	E+£1
SFTOO 20cm Finder	E+ £7

Mamiya 6/6MF - Please Phone

Mamiya 645 Series

mamiya 645 Series	
645E Complete E+ / E++ £219 - £3	999
645E Body Only E++ £2	78
Super Complete E+ £1	179
45mm F2.8 C E+ £125 - £1	49
45mm F2.8 N E++ £1	199
50mm F4 C Shift E++ £3	999

55mm F2.8 C	Exc £79
55mm F2.8 N	
55mm F2.8 Leaf Shutter	Unused £249
55-110mm F4.5 N	E+ £199
70mm F2.8 Leaf Shutter	E+ £125
80mm F2.8 Leaf Shutter	E+ £139
105-210mm F4.5 C ULD	E+ £149 - £249
150mm F3.5 C	E+ £59 - £115
150mm F3.5 N	As Seen / E+ £65 - £99
150mm F3.8 Leaf Shutter	E++ £199
150mm F4 C	E+/E++ £59 - £99
210mm F4 C	. As Seen / E++ £59 - £139
300mm F5.6 C	
500mm F5.6 C	E++ £399
500mm F8 C Reflex	E++ £399
Vivitar 2x Converter	E+£49
Teleplus 2x Converter MC6	
120 Insert	E+ / Unused £10 - £20
120 Super Mag	
135N Pro Mag	E+£75
135N Super Mag	E+ / Mint- £75 - £85
220 Insert	Exc / E++ £9 - £20
Polaroid Mag	E+/E++£20-£25
AE Prism Finder (FK402)	E+ / Mint- £59 - £99
AE Prism Finder N	E+/E++£99-£199
AE Prism Finder 645	E+£79
PD Meter Prism 645	E+ £59 - £69
CDS Prism Finder 645	As Seen / E+ £39 - £69
Prism Finder N	E++2119
Prism Finder 645	As Seen / E++ £29 - £59
Waist Level Finder (1000s)	E++£29
Auto Extension Tube 1	E++ £20
Auto Extension Tube 2	E+/E++ £20 - £29
Auto Extension Tube 3S	E+/E++£20-£25
Flash L Grip (Super/Pro)	Unused £25
Power Drive N	

Mamiya 645AFD Series



645AFD Complete	E++ £699
645AF Complete	E+ £599
645AF Body + 120 Mag	E++ £429
55-110mm F4.5 AF	
80mm F2.8 AF	E++ £199 - £249
105-210mm F4.5 AF	E++ £359
120mm F4 Macro MF	E++ £999 - £1,099
150mm F3.5 AF	E+ £349
210mm F4 AF ULD	E++ £699
120/220 Mag 645AF/D	E++ £125 - £165
SCA3951 Flash Adapter	
SCA3952 Flash Adapter	E++ £69

Mamiya 7/7II Series 711 Champagne Body Only. E++ £699 65mm F4 L. E+ £449 E++ £399 150mm F4.5 L Finder 150mm FV702. Mint £199 Tripod Adapter N Model 2 E++£25

Mamiya RB67 Series

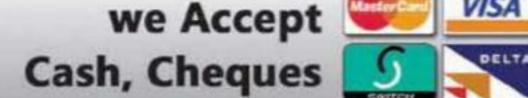
ro S Gold Edition	Mint- £999
ro SD Complete	E+ / Mint- £499 - £549
ro S Body Only	Exc £149
	Exc £149
5mm F4.5 C	E+ £149
	As Seen / E+ £69 - £149
	As Seen / E++ £69 - £149
	E+/E++£199-£249
50mm F4 5 C	E+£189
	Mint- £239
	As Seen £35
mS 120 Mag	E+£35
mS 120 Mag (6x4 5cm)	E+ £39
mS 220 Man	E++ £145
	E++ £79
rism Finder Model 2	E++£89
	E+£79
vtension Tube Not	E+ £59 - £65
ro Shade	E+£35
IV Stidute	E+133

Mamiya RZ67 Series 37mm F4.5 Fisheye Z.

37mm F4.5 Fisheve Z	E+ £499
50mm F4.5	Exc / E++ £299 - £350
50mm F4.5 W	. Ex Demo / E++ £199 - £499
	E+ / E++ £399 - £549
	E+ £399
140mm F4.5 W Macro	E+ / E++ £219 - £259
150mm F3.5 W	Mint- £249
180mm F4 Soft VSF D/L	E++ £499 - £599
180mm F4.5 W	Exc/E++£149-£199
	E+ / E++ £149 - £395
250mm F4.5 W	E+/E++£149-£225
350mm F5.6 Apo	E+ £799
	E+ £299
1.4x Converter	E++ £249
120 Pro II Mag	Ex Demo / E+ £69 - £89
120 Pro Mag	Ex Demo / Mint- £65 - £69
120 Pro Mag (6x4.5)	E+£145
	Ex Demo £89
	E+ £30 - £39
AE Prism Finder	As Seen £149
PD Prism Finder	E+ £129
Extension Tube No 2	E++ £79
	E++ £59
Winder II	E+ 050

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F5 Anniversary Body Only	Unused 9
F5 Anniversary Body Only F5 Body Only	Eva / E . C100 (
FS BODY ONLY	. EXC/E++1199-1
F4S Body Only A	4S 266U / EXC 738 - 1
F100 Body + MB15 Grip F100 Body Only As	E++ 5
F100 Body Only As	s Seen / Mint- £79 - 9
F90X + MB10 Grip	As Seen / E++ £59 -
F90X + MF26 Back	
F90X Body Only	Eve / E + 620 -
Enn Body Only	E. /E 020
F90 Body Only	
F80 Black + 28-80mm	E++
F80 Black + MB16 Grip	E+
F80 Black Body Only	E+/E++£59 -
F80 Chrome Body Only	F+
EROTS Body Only	E,
F801S Body Only	C7
F801 Body Only	E+
F70 Body Only	E+/E++£29 ·
F65 Chrome + 28-80mm	E+/E++£45 -
F65 Chrome Body Only As S	Seen / Unused £35 -
12-24mm F4 G AFS DX ED	
14mm F2.8 AFD	
17-35mm F2.8 AFS IFED D	Mint- !
18-35mm f3.5-4.5 AFD	E+/E++£199 - 9
18-70mm F3.5-5.6 G AFS ED DX	E+9
24mm F2.8 AF	
24mm F2.8 AFD	E (
Of the FOLD FOR FOLD	C++1
24mm F3.5 ED PC-E	
24-85mm F2.8-4 AFD	E+ 9
24-85mm F3.5-4.5 G AFS	E+ 9
24-120mm F3.5-5.6 ED AFD A	s Seen / F++ 679 - 6
24-120mm F3.5-5.6 G AFS ED V	
28mm F2.8 AFD	E++3
28-70mm F3.5-4.5 AFD	
28-80mm F3.5-5.6 AFD	E+
28-80mm F3.5-5.6 AFG	
28-100mm F3.5-5.6 AFG	
35mm F2 AFD	Mini-
55-200mm F4-5.6 AFS DX G	Mnt-
70-210mm F4 AF	E++ 9
70-210mm F4-5.6 AFN	E++
70-300mm F4-5.6 AFG	F4 / Mint. 959 -
70-300mm F4-5.6 ED AFD	E. / Unused C120 . (
70-300mm F4-5.6 EU AFU	E+ / UNUSBO F139 - 1
80-200mm F2.8 ED AF	E+1
80-200mm F2.8 ED AFD	E++ 9
80-400mm F4.5-5.6 AFD VR	E+/E++ 9
85mm F1.4 AFD	
200mm F2 G AFS VR	Mint. C2
300mm F2.8 G ED VR AFS	Mile Co
300HHI F2.8 G ED VN AFS	WIRE 22
300mm F2.8 IFED AF Sigma 10-20mm F4-5.6 DC HSM	EXC £1
Sigma 10-20mm F4-5.6 DC HSM	E++ !
Sigma 10-20mm F4-5.6 EX DC	E++ 9
Sigma 12-24mm F4.5-5.6 EX DG	HSM F44 S
Ciama 15mm E2 0 EV Eichoun	F ++ 1
Sigma 24mm F1.8 EX DG D	Mint- 9
Sigma 24mm F1.8 EX DG D	Mint- 9
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG	Mint- 9
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX	Mint- 5
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG	Mint- 9 6+ 9 E+ 9 E+ 7 E+ 7 E+ 9
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG	Mint- 5 1+3 2+3 E+7 E+7 E+7 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM	Mint- 5 E+ 5 E+ 6 E+ 6 E+ 6 E++ 5 E++ 5
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro	Mint- 5 E+ 5 E+ 7 E+ 5 E+ 5 E+ 5 E+ 5 E+ 5
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC	Mint- 5 E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC	Mint- 5 E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-200mm F2.8 Apo DGII	Mint-19-19-19-19-19-19-19-19-19-19-19-19-19-
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo	Mint- E+5 E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo Sigma 70-210mm F4-5.6 UC AF	Mint- 5 E+5 E+7 E+7 £199 - 5 E+
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo Sigma 70-210mm F4-5.6 UC AF., Sigma 70-300mm F4-5.6 DG OS.	Mint- E+5 E+7 E+7 E+7 E+7 E+7 E+7 E+7 E+7 E+7 Unused HSM Exc E+ Mint-
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo Sigma 70-210mm F4-5.6 UC AF., Sigma 70-300mm F4-5.6 DG OS.	Mint- E+5 E+7 E+7 E+7 E+7 E+7 E+7 E+7 E+7 E+7 Unused HSM Exc E+ Mint-
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 Apo D	Mint- E+5 E+7 E+7 E+9 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS Sigma 80-400mm F4-5.6 DG OS Sigma 80-400mm F3.5-6.3 Di AF	Mint- E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo Sigma 70-210mm F4-5.6 UC AF., Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4.5-5.6 Apo D Tamron 18-250mm F3.5-4.5 AF	Mint- E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC DGII Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F3.5-4.5 AF Tamron 18-250mm F3.5-4.5 AF	Mint- E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F3.5-6.3 Di AF Tamron 19-35MM F3.5-6.3 Di AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F4-5.6 AF Tamron 28-300mm F4-5.6 AF	Mint- E+5 E+7 E+7 E+9 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F3.5-6.3 Di AF Tamron 19-35MM F3.5-6.3 Di AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F4-5.6 AF Tamron 28-300mm F4-5.6 AF	Mint- E+5 E+7 E+7 E+9 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 DG OS. Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F3.5-6.3 Di AF Tamron 19-35MM F3.5-6.3 Di AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR II Tokina 16-50mm F2.8 ATX Pro D)	Mint- E+5 E+7 E+7 E+9 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS. Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 AF Tamron 18-250mm F4-5.6 AF Tamron 28-300mm F4-5.6 AF Tamron 28-300mm F4-5.6 AF Tamron 28-300mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1	Mint- E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo Sigma 70-210mm F4-5.6 DG OS. Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 Apo Tamron 18-250mm F3.5-6.3 Di AF Tamron 28-105mm F4-5.6 AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR II Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 Ell Converter	Mint- E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 DG OS. Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 AF Tamron 18-250mm F3.5-6.3 Di AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR II Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 Ell Converter	Mint- E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 DG OS. Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 AF Tamron 18-250mm F3.5-6.3 Di AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR II Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 Ell Converter	Mint- E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-70mm F2.8 EX DG Sigma 30mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS Sigma 80-400mm F4-5.6 DG OS Sigma 80-400mm F4-5.6 AF Tamron 19-35MM F3.5-4.5 AF Tamron 28-105mm F4-5.6 AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR II Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-20E Converter TC-20EII Converter	Mint- E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS Sigma 80-400mm F4-5.6 DG OS Sigma 80-400mm F4-5.6 AF Tamron 18-250mm F3.5-4.5 AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR D Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 EII Converter TC-20E Converter TC-20EII Converter	Mint- E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS Sigma 80-400mm F4-5.6 DG OS Sigma 80-400mm F4-5.6 AF Tamron 18-250mm F4-5.6 AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR D Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 EII Converter TC-20E Converter TC-20E Converter TC-20E Converter TC-17 EII Converter TC-16A Teleconverter Tamron 1.4x Converter	Mint- E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 AF Tamron 18-250mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR D Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 Ell Converter TC-20E Converter TC-20E Converter TC-16A Teleconverter Teleplus 2x Converter Teleplus 2x Converter	Mint- E+5 E+7
Sigma 15mm F2.8 EX Fisheye Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS Sigma 80-400mm F3.5-6.3 Di AF Tamron 18-250mm F3.5-6.3 Di AF Tamron 19-35MM F3.5-6.5 AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 EII Converter TC-20E Converter TC-20EII Converter Tamron 1.4x Converter Teleplus 2x Converter	Mint- E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF. Sigma 70-210mm F4-5.6 DG OS. Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 AP Tamron 18-250mm F3.5-6.3 Di AF Tamron 28-105mm F4-5.6 AF Tamron 28-300mm F3.5-6.3 XR II Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 Ell Converter TC-20El Converter TC-20Ell Converter TC-18 Teleconverter TC-19 Speedlight Commander Si Teleplus 2x Converter TC-19 Speedlight Commander Si	Mint- E+5 E+7
Sigma 24mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28mm F1.8 EX DG Sigma 30mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F3.5-4.5 Ap Tamron 18-250mm F3.5-6.3 Di AF Tamron 28-105mm F4-5.6 AF Tamron 28-105mm F2.8 ATX Pro DV Vivitar 28-70mm F2.8 Series 1 TC-17 EII Converter TC-20E Converter TC-20EI Converter TC-20EI Converter TC-20EI Converter TC-17 Speedlight Commander St SB21B Ringflash	Mint- E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF Sigma 70-210mm F4-5.6 UC AF Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 AF Tamron 18-250mm F3.5-4.5 AF Tamron 28-105mm F4-5.6 AF Tamron 28-105mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 EII Converter TC-20E Converter TC-20E Converter TC-20E Converter TC-20E Converter TC-21 Speedlight Commander Si SB21B Ringflash SB24 Speedlight	Mint- E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 28-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF . Sigma 70-210mm F4-5.6 UC AF . Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 AP Tamron 18-250mm F3.5-4.5 AF Tamron 28-105mm F4-5.6 AF Tamron 28-105mm F4-5.6 AF Tokina 16-50mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 EII Converter TC-20E Converter	Mint- E+5 E+7
Sigma 24-mm F1.8 EX DG D Sigma 24-60mm F2.8 EX DG Sigma 24-70mm F2.8 D EX Sigma 24-70mm F2.8 EX DG Sigma 24-70mm F2.8 EX DG Sigma 28-mm F1.8 EX DG Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX DG Macro Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F4-5.6 DC Sigma 70-210mm F4-5.6 UC AF. Sigma 70-210mm F4-5.6 UC AF. Sigma 70-300mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 DG OS. Sigma 80-400mm F4-5.6 AP Tamron 18-250mm F3.5-4.5 AF Tamron 28-105mm F4-5.6 AF Tamron 28-105mm F2.8 ATX Pro D) Vivitar 28-70mm F2.8 Series 1 TC-17 EII Converter TC-20E Converter	Mint- E+5 E+7

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OM4Ti Black Body Only	E+ £199
OM4Ti Titanium Body Only	E+£199
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OM4 Black Body Only	Exc / E+ £129 - £149
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OM2N Black + 50mm F1.8	E+ £89
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 35-70mm	E+£119

OM2N Chrome + 50mm F1.8	E+ £89 - £99
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OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM40 Black + 50mm F1.8	E+ £79
OM40 Black + 50mm F1.8 OM40 Black Body Only	Exc / E+ £49 - £79
OM20 Chrome + 50mm F1.8	E++ £55
OM20 Chrome + 50mm F1.8 OM10 Chrome + 50mm F1.8	E+/E++£49-£69
OM10 Chrome Body Only	E+ £35
OM101 + 50mm + 35-70mm + 7	0-210mm As Seen £99
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35mm F2.8 Zuiko Shift	E++ £349
35-70mm F3.5-4.5 Zulko	E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko	E+ £35
35-70mm F3.6 Zuiko	E+ £139
35-70mm F4 Zuiko	Exc / E++ \$29 - \$45
35-105mm F3.5-4.5 Zuiko	E+ / E++ £69 - £99
50mm F2 Macro Zuiko	
50mm F3.5 Macro Zuiko	
50-250mm F5 Zuiko	E++ £299 - £349
55-200mm F4 Zuiko	E+/E++£99 -£159
70-210mm F4.5-5.6 Zuiko	
75-150mm F4 Zuiko	As Seen / E++ £15 - £59
30mm F4 Auto Macro Zuiko	E+ £159 - £225
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100-200mm F5 Zuiko	E++ £69
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135mm F4.5 Macro Zulko 135mm F4.5 Zulko Macro	E++ £249
180mm F2.8 Zuiko	E+£349
200mm F4 Zuiko	E+ £59
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400mm F6.3 Zuiko	E++ / Mint- £599
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T10 Ringflash	E+ £75
T18 Flash	E++£15
T20 Flash	E+/E++£9-£25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E++£175
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Pentax 645 Series	
645N Complete	E++ £499 - £5
645N + 80-160mm	E+ £7
645 Complete	E+£279 -£2
645 + 45-85mm	E+ £4
45mm F2.8 A	E++ £2
45-85mm F4.5 FA	E++ / Unused £649 - £7
55mm F2.8 A	E+/E++£159-£2
80-160mm F4.5 A	E+/E++£299-£3
80-160mm F4.5 FA	E++ 26
200mm F4 A	E+£1
2x Rear Converter	E++ £2
120 Insert	E++ / Mint- £49 - £
220 Insert	E+/E++£29-£
Quickshoe 35mm	
Right Angle Finder 645	

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Pentax AF



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67II Body Only 67 Mirror Up + TTL Prism	E+ £399
6x7 Mirror Up + TTL Prism	E+/E++ £349
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6x7 Non Mirror Up + Prism	
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55mm F4 SMC	
75mm F4.5 Shift	Exc £249 - £329
135mm F4 Macro	E+ £199
135mm F4 Macro Takumar	Exc / E+ £149 - £229
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165mm F2.8	As Seen / E+ £79 - £199
165mm F4 Leaf Shutter	
200mm F4	E+/E++£139-£249
200mm F4 Takumar	Exc / E++ £99 - £199
2x Converter	
300mm F4	
300mm F4 Takumar	
500mm F5.6	
800mm F4 Takumar	E++ £2,499
T6-2x Rear Converter	
Extension Tube Set 1/2/3	E+/E++£75
Extension Tubes 2+3	E++ £49
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5N Body Only	
7 Body Only	
50 + 28-80mm	 As
50 + 35-80mm	 E+
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30 + 35-80mm	 Clearance
P Body Only	

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E++ £39

AZ50 Body Only	E++ £30
/Z30 + 35-80mm	
1-P Body Only	E+ £95
1 Body Only	E+ £5/
FX Body Only	As Seen £30
2-24mm F4 SMC DA ED AL	
7-28mm F3.5-4.5 Fisheye F	E++ £165 - £199
8-55mm F3.5-5.6 AL WR	
8-55mm F3.5-5.6 SMC DA AL	E+/E++£39+£49
0-35mm F4 FA AL	
4mm F2 SMC FA IF AL	E+/E++£399 -£495
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8-70mm F4 FA AL	E++ £75
8-80mm F3.5-5.6 FA	E+/E++£29-£49
8-200mm F3.8-5.6 FA IF AL	E++ £12
5-80mm F4-5.6 FA	Mint- £2
0-200mm F4-5.6 DA ED	E++ / Mint- £79 - £115

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Sigma 28-70mm F2.8 EX	E++ £149
Sigma 70-300mm F4-5.6 Apo Macro	E+ £89
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Tamron 28-200mm F3.8-5.6 XR	Mint- £119
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AF360FGZ Flash	E++ £199
AF400FTZ Flash	E+/E++£59-£99
AF500FTZ Flash	E+ / E++ £99 - £125

AF50UF1Z Flash	E+1E++199-1159
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LX + FA1 Prism	E+£199
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ME-Super Chrome Body Only	
ME Black Body Only	
ME Chrome Body Only	
K1000 Chrome + 50mm F2	
K1000 Chrome Body Only	
Program A Body Only	
P50 + 28-80mm	
P30T + 35-80mm	
P30T Body Only	
P30N + 28-80mm	
P30 + 28-80mm	
A3 Body Only	
15mm f3.5 SMC M	
17mm F4 SMC Fisheye	
20mm F4 SMC M 24-35mm F3.5 SMC M	
28-80mm F3.5-4.5 SMC A	
35-70mm F2.8-3.5 SMC M	
35-70mm F3.5-4.5 SMC A	
40mm F2.8 SMC M	
40-80mm F2.8-4 SMC M	
50mm F1.7 SMC M	
50mm F2 SMC M	
50mm F4 SMC M Macro	
70-210mm F4 SMC A	
75-150mm F4 SMC M	
80-200mm F4.5 SMC M	
100mm F2.8 SMC M	
135mm F2.5 Takumar	
135mm F3.5 SMC M	
300mm F4 SMC A*	
300mm F4 SMC PK	
645-PK Adapter	
Dial Databack LX	
Extension Tube Set	
FA1 Prism (LX)	
FF1 Waist Level finder	
SC21 Screen LX	
SE20 Screen LX	
Winder MEII	
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AF200\$a Flash	
AF220T Flash	
AF240Z Flash	
AF260SA Flash	
AF280T Flash	
AF400T Flash	E++£119-£175

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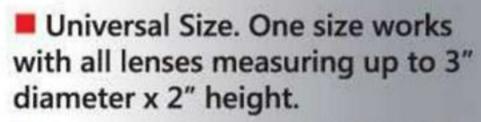
6008AF Complete	. E++ / Mint- £1,699 - £1,999
6008 Pro Complete	E++ £699
	E+ / E++ £369 - £399
	E++ £549
6001 Complete	E++ £495
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50mm F4 PQ EL	E++ £445
	E+ £199
120mm F5.6 HFT	E++ £295
150mm F4 EL	E++ £495
150mm F4 HFT	Exc / E+ £159 - £245
150mm F4 HFT	E++ £245
150mm F4 PQ	E++ £549
150mm F4 PQ Tele Xenar	E+ £499
250mm F5.6 HFT	E+/E++£249 -£325
	E+ £499
2x HFT Converter	E+/E++£79-£89
120 Insert	E+/E++£15-£20
	Exc / E++ £59 - £89
	E+ £95
	E++ £129 - £199
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	E+ £149 - £245
	E+ £245
	E+ 269
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MINOLTA CLE,28,40,90,0UTFIT£1699	SIGMA 180f2.8 1:2 MACRO, NAF£475
LEICA M4,CHR/BOXED/ASNEW£NEG	SIGMA 70-200mm f2.8DG/CAF/NAF£525
LEICA MR4/CASED/ASNEW£169-£295 LEICA M4-CASE,BOXED,UNUSED£325 LEICA M5/3L/BXD-UNUSED£695-£1675	SIGMA 135-400, CAF/NAF, NEW?
LEICA M6PLATIN+50f1.4,boxed£5995	SINAR NORMA 10x8&5x4, superb£1495
LEICA M6 TITANIUM/UNUSED £1475-£1895	SIGMA 14mmf2.8 PENTAX-AF£375-£545
LEICA M6/TTL,CHR/BXD-UNUSED£1795	SIGMA 10-20 CAF/NAF/PAF?NEW£275-
LEICA M7/Boxed/UNUSED?£1375-£1995	£425
LEICA R8/R9/BXD-ASNEW£425-£1195	SIGMA 12-24mm CAF/NAF/NEW £445-£645
LEICA PRADO-66 +300mm f2.8£NEG	SIGMA 17-35mm,24-70 CAF/NAF£255
LEICA PROJECTOR LENSES,NEW£ASK	SUNPAK AUTO-DX12R RINGFLASH£295
LEICA MINILUX, asnew	SUPER_ANGULON/XL 58/65/75/90£ASK TAMRON 300mm f2.8 MF£495-£875 WALKER TITAN 5x4,superb£995
LUMIDYNE PORTABLE PRO-FLASH£ASK	WIDELUX 150 PANORÁMA(120)£1995
MAMIYA PRESS+LENSES 50-250£ASK	WESTON EUROMASTER-11, NEWCELLS£159
MAMIYA RZ67-11+110,BXD,NEW?£995	YASHICA DENTAL-11,100mm MICRO£475
MAMIYA 645 AFD COMP£995-£1395	ZEISS BIOTAR 7.5cm f1.5(M42)£neg
MAMIYA 35/55-110AF/UNUSED£525-£1445	ZEISS 40/120mm PQ,ROLLEI SL6008 £ASK
MAMIYA 120-A MACRO 645/AF£595-£899	ZEISS 300mm t2.8APO CONTAX AE£POA
MAMIYA 150mm 12.8,645£475	ZEISS 300mm t4 CONTAX AE£399-£525
MAMIYA 7/7-11 Body£399-£995	ZEISS 21mm+FINDER-CONTAREX£695
MAMIYA 7 LENSES-43mm-210mm£ASK	ZEISS 35mm f2,BLACK-CONTAREX£995
MAMIYA RZ67/11+110mm£525-£799	ZONE-V1 SPOTMETER (NOT LED)£375
MAMIYA RZ PHASE-ONE PLATE £425-£575	ZUIKO 21mm f2 OM,SUPERB£795
MAMIYAFLEX 55mm/105DS/180Sea£275	ZUIKO 24mm SHIFT/ASNEW .£1495-£1995
METERS-DAYLIGHT/FLASH,LOTS-OF£ASK MINOLTA/SONY 15f2.8SIGMA FISH£475 MINOLTA/SONY 17-35 f2.8-4,NEW£595	ZUIKO 350mm f2.8(OM)BL.CASED£NEG SONY-MINOLTA FANS—NEW SONY
MINOLTA APO 100-300/400mm£295-£595	35mmf1.4G,85mmf1.4Zeiss ZA, 70-
MINOLTA/SONY 170-500 SIGMA DG£495	200mmf2.8,500mmf8 2xverter
MINOLTA/SONY 600f8 SIGMA, NEW?£575	100mmf2.8macr50mmf2.8macro 50mmf1.4
MINOLTA/SONY 35-105f2.8 TMRN£475	11-18mm,18-250mm,18-70mm,75-300mm
MINOLTA/SONY 50/100mm MACRO£ASK	HVL-F42/58
MINOLTA-AF16,20,24,35,85,100£ASK	AC-VQ900VG-B30grip,VF-62circpol,VF-
MINOLTA/SONY 1.4x,2xAPO£225-£375	62NDfilter,VF-62
MINOLTA DYNAX 7,9/NEW?£115-£475	SIGMA300mmf4,400f5.6,70-
MINOX MDC/TOURING,BOXEDea£495	300DGMAKRO,PLUS USED MINOLTA-AF
NIKKOR 65f4,90f4.5COPAL£795-£1175	20f2.8,28/24f2.8,35f2,50f2.8M,85f1.4,100f2
NIKON F6 body/UNUSED£995-£1745 NIKON S3 2000 KIT,UNUSED£9ffers	,135f2.8,500f8.
NIKON S3 OLYMPIC+50f1.4	USED DIGITAL SLR CAMERAS AND LENSES CANON 1DS MK111
NIKON 28Ti/BOXED/UNUSED?£425-£675	CANON 1DS MK11£1395-£2275
NIKONOS 1VAV+35/UNUSED?£295-£795	CANON EOS 1D MK11/n£695-£995
NIKON PC-SHIFT 28mm,35mm£ask NIKON 14mm/18mm f2.8AFD£745-£995 NIKON 8mm f4SIGMA FISHEYE£495	CANON EOS 1DS/asnew
NIKON 8mm f2.8AIS,CASED£3295 NIKON 15 f3.5AIS/asnew£675-£1295	CANON EOS 10D/D60£145-£195 CANON 30D,40D/UNUSED£259-£495 CANON 550D/BXD,ASNEW£495
NIKON 16mm f2.8D Fish £395-£575	CANON 550D/BXD,ASNEW£495
NIKON 16mm f2.8AIS/asnew£395-£675	CANON 20D + 18-55£275-£345
NIKON 18mm f3.5/f4 AIS£495-£895	CANON 300-400D+18-55£195-£345
NIKON ZEISS 50f1.4,NEW?£495	BG ED3-D30,D60,10D£69 - £89
NIKON 60mm f2.8D Micro£175-£295	FIJJI S1/S2/S3PRO £169-£399
NIKON 85mm f1.4 AIS£495-£875 NIKON 105f1.8/135f2 AIS£499-£899 NIKON 120 MEDICAL/NEW?£745-£1495	FUJI S5 PRO,BXD,ASNEW£599 Kodak DGS Pro(C,N)/new?£ASK Kodak DGS Pro14N/512£545-£745
NIKON 200F2/600f5.6AI/S£1795-£2975	Kodak DCS 420,520C,760£offers
NIKON D300s/700/D3x/UNUSED£ASK	LFICA DIGILLIX-3 +14-50 £495-£895
NIKON 12-24mm 14 AFS BXD£795	Minolta RD175(Dynax Mount)£offers
NIKON 14-24,24-70mm N£975-£1125	PANASONIC G1+14-45ASNEW£425
NIKON 17-35mm 12.8 AFS£995-£1495	PANASONI GH1+14-140 UNUSED£745
NIKON 17-55mm f2.8DX£645-£875	PANASONIC GH2+14-140 NEW UK£1025
NIKON-TAMRON 17-50f2.8£295	PAN-LEICA 45mmMACRO,UNUSED£545
NIKON 20-35mm f2.8 AFD£445-£795 NIKON 16-85DX,ASNEW£375 NIKON 18-70/135 DX AFS£125-£199	PANASONIC 45-200mm, NEW
NIKON 18-200mm VR£375-£475	SONY A330/350/550/700£245-£545
NIKON 28-45mm AI£395	SONY 75-300/G/28-75f2.8£145/£575
NIKON 28-70mm f2.8AFS£895-£1295	NIKON D70/70s/D100£185-£245
NIKON 24-120mm/VR£225-£475	Nikon D1/X kit/asnew £225-£495
NIKON 35-70mm AF/D£475-£595	NIKON D2H £495-£695
NIKON VR 70-200f2.8£1125-£1295	NIKON D2X/D2XS£695-£995
NIKON 70-210AFD/70-300ED£175-£295	NIKON D3/x,700,300s/UNUSED£ASK
NIKON 80-200mm f2.8AFS£895-£1295	NIKON D80/D200/ASNEW£345-£545
NIKON 80-400mm VR£745-£995	NIKON D3100/5000/BXD£365-£575
NIKON 50-300mm f4.5£975-£1525	OLYMPUS E1/E3/BXD/NEW?£245-£825
NIKON 300mmf2.8 AI/S£875-£1475	OLYMPUS HLD-2+BTRY£169-£225
NIKON 400f2.8/600f4/A1/S£ASK	OLYMPUS 7-14mm,UNUSED£1195
NIKON 300mm f4 ED/AFS£445-£895	OLYMPUS 50mm f2 MACRO£345-£475
NIKON 300mmf2.8AF-ED£1495-£1950	OLYMPUS 14-54f2.8-4£269-£325
NIKON 400mm f4 AF/i£2495-£3495	LEICA 14-50mm f2.8-4(4/3rd)£525
NIKON-AF 200-500 TMRN£645-£795	PENTAX K10/20/200D+18-55 EASK
NIKON SB 29 MACROLITE£299	PENTAX 360-540FGZ FLASH EASK
NIKON SB200 R1C1 MACROKIT£525 NIKON SB-21 MACROLITE-F3£275 NIKON SB-17(F3) NEW?£199	HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL —43mm-82m £ASK
NIKON DW1(F2)WLF,UNUSED?£195 NIKON DA30,DW30,DW31,MF28£NEG	ARRIFLEX LENSES,LOTS & LOTS-OFASK
NORMAN 2/400B PORTA-FLASH £395-£625 OLYMPUS OM3/4TI/ASNEW£295-£1125 OLYMPUS E3/1/30/330/300£ASK	PROFESSIONAL DIGITAL BACKS + BODIES ALL MAKES OF NEW PRO BACKS
OLYMPUS 11-22/7-14mmNEW £595/£1295	SUPPLIED AT REALLY LOW PRICES!
OLYMPUS 14-54mm/UNUSED?£295-£445	Carnival 2020 Hassel-V sys
OLYMPUS 12-60/5012M/18-180£ASK	Eyelike Pro scan back£neg
OLYMPUS 50-20012.8-3.5ASNEW£825	Kodak DCS-Contax/Mamiya£1795-£2195
OLYMPUS PEN FT,BI+42mm 11.4£645	Kodak DCS Pro+ Hassel V£2295
PENTAX 6x7/67-11AE+105mm£495-£1695 PENTAX 67 55-100/90-180 CASK	LEAF 22 MP, HASSEL H or V£neg

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PENTAX MZ-S BODY, UNUSED? PENTAX LX BODY/UNUSED £275	-£875
PENTAX LX BODY/UNUSED£275 PENTAX 31/43/77mm LIMITED PENTAX 35mm FISH 6x7£475	EASH
PENTAX 35mm FISH 6x7£475	-£995
PENTAX 645-DIGITAL,asnew	CNEC
PENTAX 645AF 45/120/80-160	FASK
PENTAX 645 600f5.6,asnew	EASK
PENTAX 15mm SMC-M/A£5/5	CACK
PENTAX FA 40 PANCAKE asnew	£199
PENTAX FA 40 PANCAKE asnew PENTAX FA 50mm/100mm MACRO £275 PENTAX AF 85f1.4*, asnew PENTAX 50-135f2.8/60-250 ED£699	£395
PENTAX AF 85f1.4", asnew	£875
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PENTAX ED 200f2.8/300f4SDM .£675 PENTAX AF 360/540FGZ NEW? .£259 PENTAX SPOTMETER/V/ASNEW £225 PLAUBEL 67,80f2.8 NIKKOR .£1295-	/£875
PENTAX SPOTMETER/V/ASNEW \$225	-F295
PLAUBEL 67,80f2.8 NIKKOR£1295-1	1695
PROFOTO 7B BATTERY	£395
OHANTHM O-FLASH OUTFITS	EASK
PROFOTO 7B BATTERY PROFOTO 7B MULTI-CHARGER	-£325
ROSS 10x8 Mahogany+Brass Lenses	£neg
RODENSTOCK 55,75,90,115mm £695-1	E1375
RAYNOX 180deg PRO VERTER, new ROLLEIFLEX-1, 1929, CASED, CAP	204
ROLLEIFLEY TELE-ROLLEL acnew	CNEC
ROLLEI-SL35, GERMAN, BOXED, NEW?	ENEC
ROLLEI-SL35,GERMAN,BOXED,NEW? ROLLEI 50,80,150mm HFT,SL66. ROLLEI SL66 PENTAPRISM £175 ROLLEI PQ 60mm SCHNEIDER,RARE	EASK
BOLLEI SLOO PEN JAPKISM£1/5	129
ROLLEI PQS50/PQ180f2.8,ASNEW eat	1895
ROLLEI PQ 55SHIFT/110mm 12	ENEC
ROLLEI PQ 140-280mm,asnew	£2275
ROLLEI AFM 35 Supercompact	£24
ROLLEI P66S 6x6 PROJECTOR SEKONIC L718/778 DUALSPOT£275	-£495
SEKONIC L608 CINE£375 SIGMA 180f2.8 1:2 MACRO,NAF	-£475
SIGMA 180f2.8 1:2 MACRO, NAF	£475
SIGMA 70-200mm f2.8DG/CAF/NAF	5300
SIGMA 135-400,CAF/NAF,NEW? SIGMA 170-500DG,CAF?NAF,SONY	£545
SIGMA 50-500mm, CAF/NAF£625	-£99!
SINAR NORMA 10x8&5x4, superb SIGMA 14mmf2.8 PENTAX-AF£375	£1495
SIGMA 14mmi2.8 PENTAX-AF£3/5 SIGMA 10-20 CAF/NAF/PAF?NEW£275	-£54;
£425	
SIGMA 12-24mm CAF/NAF/NEW £445	-£645
SIGMA 17-35mm,24-70 CAF/NAF	£255
SUNPAK AUTO-DX12R RINGFLASH SUPER_ANGULON/XL 58/65/75/90	EZ9
TAMRON 300mm t2 8 MF \$495	-£875
WALKER TITAN 5x4, superb WIDELUX 150 PANORAMA(120)	£995
WIDELUX 150 PANORAMA(120)	21995
WESTON EUROMASTER-11, NEWCELLS	£159
YASHICA DENTAL-11,100mm MICRO . ZEISS BIOTAR 7.5cm f1.5(M42)	Free
ZEISS 40/120mm PQ.ROLLEI SL6008	£ASK
ZEISS 300mm f2.8APO CONTAX AE	£P0/
ZEISS 300mm 14 CONTAX AE£399	-£525
ZEISS 21mm+FINDER-CONTAREX ZEISS 35mm f2,BLACK-CONTAREX	5000
ZONE-V1 SPOTMETER (NOT LED)	£375
ZUIKO 21mm 12 OM, SUPERB	£795
THIVO DAMM CHIET/ACNEW/ C1/OF	21000

)	62NDfilter,VF-62	
,	SIGMA300mmf4,400f5.6,70-	
,	300DGMAKRO, PLUS USED MIN	OLTA-AF
,	20f2.8,28/24f2.8,35f2,50f2.8M,8	35f1.4.100f2
	,135f2.8,500f8.	
	,10012.0,000101	
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	CANON 1DS MK111£	DAEU CASES
)	CANON IDS WATTI	1205 00275
)	CANON 1D MK111/NEW?£	1393-123/3
)	CANON 1DS MK11£	1395-EZZ/5
)	CANON EOS 1D MK11/n	£695-£995
,	CANON EOS 1DS/asnew	£695-£1075
)	CANON EOS 1D	£375-£545
,	CANON EOS 5D/ASNEW	£695-£895
,	CANON FOS 10D/D60	£145-£195
,	CANON 30D 40D/UNUSED	6259-6495
,	CANON 550D/BXD ASNEW	9495
	CANON 20D + 18-55	£275-£345
	CANON 20D + 18-55 CANON 300-400D+18-55	£195-£345
	BC ED3-D30 D60 10D	080 - 080
	BG ED3-D30,D60,10D FUJI S1/S2/S3PR0	C160 C200
,	FUJI S5 PRO,BXD,ASNEW	T103-1933
	Vodely DOC Des/C Ni/essy2	FOGG
1	Kodak DCS Pro(C,N)/new? Kodak DCS Pro14N/512	EASK
)	Kodak DGS Pro14N/512	.£545-£745
)	Kodak DCS 420,520C,760	£offers
	LEICA DIGILUX-3 +14-50	£495-£895
)	Minolta RD175(Dynax Mount) PANASONIC G1+14-45ASNEW .	£offers
,	PANASONIC G1+14-45ASNEW .	£425
,	PANASONI GH1+14-140 UNUSE	D£745
,	PANASONIC GH2+14-140 NEW I	UK£1025
	PAN-LEICA 45mmMACRO LINUS	CFD 6545
	PANASONIC 45-200mm NFW	6225
	PANASONIC 100-300 OIS NEW	6435
í	SAMSLING GY20 14 6mg NEW	6540
	PANASONIC 45-200mm, NEW PANASONIC 100-300, OIS NEW . SAMSUNG GX20,14.6mp, NEW . SONY A330/350/550/700	C245-C545
	SONY 75-300/G/28-75f2.8	C145/0575
	NIVON D70/70-/D100	C102/07/12
2	NIKON D70/70s/D100	C225 C405
2	Nikon D1/X kit/asnew	1223-1493
)	NIKON D2H	£495-£695
)	NIKON D2X/D2XS NIKON D3/x,700,300s/UNUSED	.£695-£995
)	NIKON D3/x,700,300s/UNUSED	£ASK
)	NIKON D80/D200/ASNEW	£345-£545
)	NIKON D3100/5000/BXD	£365-£575
,	OLYMPUS E1/E3/BXD/NEW?	£245-£825
,	OLYMPUS HLD-2+BTRY	£169-£225
(OLYMPUS 7-14mm UNUSED	£1195
	OLYMPUS HLD-2+BTRY OLYMPUS 7-14mm,UNUSED OLYMPUS 50mm f2 MACRO	£345-£475
1	OLYMPUS 14-54f2.8-4	£269-£325
-	LEICA 14-50mm f2.8-4(4/3rd)	0525
,	LLION 14-30/11/11 12.0-4(4/3(U)	

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 PROFESSIONAL DIGITAL BACKS + BOD ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES! Carnival 2020 Hassel-V sys	£595 £2195 £2295 £neg £neg £neg

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	Mamiya RZ Pro IID,new £1995
)	Mamiya RZ Comp+Hassel Digiback£neg
	HASSEL IMACON 384c 4SHOT 39mp£neg
2	PHASE 1 P25,HASSEL-V/H,22MP£neg HASSEL H1D/H2D+80mm£neg
2	THOSEL TID/TIZD+00IIIIIElley
î	LCD & VIDEO PROJECTORS
ì	VARIOUS BY SONY, NEC, KODAK.
5	SHARP, PANASONIC, ETC£Low SONY VPLL-FM21 12 PROJ LENS£2275
(SONY VPLL-FM21 12 PROJ LENS£2275
3	
)	FIXED LENS DIGITAL CAMERAS
)	CANON POWERSHOT PRO-1£345
2	CANON POWERSHOT G2-G11£99-£375 CONTAX TVS DIGITAL, Bxd, asnew£275
2	HP 967 (10.1mp) NEW£199
-	LEICA DIGILLIX-1 senew 6295
5	LEICA D LUX 2 NEW? £425
5	Minolta Dimage Z2-Z5£119-£149
5	LEICA D_LUX 2,NEW? £425 Minolta Dimage Z2-Z5 £119-£149 Nikon Coolpix 5000/5700 from£69 NIKON COOLPIX P5000/5100 £169-£225
5	NIKON COÓLPIX P5000/5100£169-£225
5	Olympus E20,SP510,G5050ea£1/5
9	PÁNASONIC LX1-3,FZ8-50£169-£325
)	RICOH GR DIGITAL£185 RICOH GX100/200+VF/NEW£195-£375
(RICOH GX100/200+VF/NEW£195-£3/5
?	Sigma DP1, asnew £299
Į.	SONY H9,15x,asnew£195 Sony DSC P/W/T**/asnew£95-£215
	Sony DSC F717/F828£175-£399
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ì	TEMBA HIGHEST QUALITY CAMERA BAGS—
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?	DSLR KITS AND MEDIUM FORMAT OUTFITS.AT LOW LOW LOW PRICES
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	RAYNOX HIGH DEFINITION FRONT-LENS
5	CONVERTERS TO FIT MOST
5	COMPACTS.DSLR
,	LENSES, CAMCORDERS, EXTRAWIDE&TELE.L
,	OW PRICES
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1	LARGE FORMAT-5x4,5x7,10x8 ETC
2	CAMPO 6-4 10-9 C105 C005
2	DEVERE 5v4 0125-0275
	ARCA SWISS 5x4 £145-£945 CAMBO 5x4,10x8 £195-£995 DEVERE 5x4 £125-£275 GANDOLFI-ORIG/MODERN £ASK
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,	HORSEMAN 5x4£295-£995 LINHOF 5x4TECHNIKA/MONO£345-£2275
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£545
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WALKER TITAN 5x4, nice

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Panasonic 120 3CCD

PHONE/EMAIL US

Canon XM1/XM2/asnew

CANON AF	
EOS 1D,1DS MK1-111 EOS 5D/BOXED/UNUSED?	£AS
EOS 5D/BOXED/UNUSED?	£645-£89
EOS IV/HS body/UNUSED	£445 - £79
EOS 1/N/HS/1NRS.EOS3	£145 - £59
EOS 5.5QD bodies	£125 - £22
EOS 5,5QD bodies EOS 10/33/100,300/V/new	£69 - £16
EOS 600/620/650/EFmanual	£45 - £8
EOS 500/N/1000/50E	£39 - £14
FOS 1X 1X7 APS	£89 - £14
EOS 1 Polaroid back	£offer
20mm/24mmf2.8USM/asnew	£245-£37
28mm f2.8/28f1.8/NEW 28mm f3.5 Nikkor-PC,CAF	£59-£39
28mm f3.5 Nikkor-PC,CAF	99
50mm 11.8/11.4USM/NEW	£65-£31
85f1.8/100f2/f2.8 Macro	£195-£37
SIGMA 300f4,400f5.6,500	£AS!
1000mm f8 Sigma,trunk	£379
20 - 35mm USM	from £18
24 - 85mm USM	£165-£24
24 – 85mm USM 24-135mm TAMRON SP	£27
28 – 105mm/MK11 28 – 135mm IS/NEW	£129 - £19
28 - 135mm IS/NEW	£245-£37
70/75-300mm IS/NEW 70-200mm f2.8SIGMA/NEW	£295-£41
70-200mm f2.8SIGMA/NEW	£475-£65
170-500mm SIGMA,asnew	£54
Extender 2v 1 4v/11	F175-F22
SPEEDLITE 380-580EX11	£115-£32
SPEEDLITE 380-580EX11 PB-E2,Cmnd Back E1/BPE1	£99-£19
Macrolite ML3/ asnew	£95-£14
Pola-filter 400f2.8/600f4	£22
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Dala filter 40040 0/00044	000
Pola-filter 400f2.8/600f4	N FACE AC
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CANON MF(CANON FD)	
CANON F1N, asnew, UNUSED	£112
CANON F1N WL Finder, unused .	£19
CANON Speedfinder-Old F1	£27
CANON F1n(old)+Motor+250Mag	993
CANON Speedfinder-Old F1 CANON F1n(old)+Motor+250Mar F1N/AE,various+MOTORDRIVE	£225-£69
F1/n (original), various	£145-£44
F1,LAKE PLACID,used	£49
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BOOSTER FINDER, boxed, as new CANON PELLIX+50mmf1.4fl	£195-£29
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T90,various	£125-£22
AE1/A1,various	C65-C18
T50/T70/T80,various	CA5-C13
FTB/n,various	CAO.C17
15mm (2.0 fichaus	C40
15mm 12.8 fisheye	COAE CAS
17mm 14,20mmf2.8/unused	£243-£42
20-35mmL,24-35mmL,24f1.4	Ld:
24mm f2.8	E99-14
24mm,28mm,35mm,50mm	£29-£16
2812,3512,8511.8,5511.2	£125-£49
35mm TILT/SHIFT	£425-£5/
100mm/Macro,135mm,200mm	£45-£32
200mm f2.8/unused	£175-£34
300mm f2.8.various	£725-£124
400mm f4.5,various 600mm f4.5,800mm f5.6/L	£299-£49
600mm f4.5,800mm f5.6/L	£Ne
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CONTAX 645 complete, various .	£995-1495
CONTAX 645 FLASHBRACKET	£195
645+80+Kodak/Imacon-Digital	
645 Body	
CONTAX 645 35-400mm Lenses	£ASK
Battery Holder MP-1	£225
120/220/Inserts/Polabacks	
Accessories	

A ALO A O OATE AL ALE	
	Leitz Duo-24 Synchroniser£125
CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL	Pradovit CA 2500+90mm,asnew£275 135mm f2.8, 14, 14.5 choice£PHONE
	Finders 21, 28, 35, 50, 90, 135 Vidom£asl
FUJI	Voigtlander lenses from 12-90mm£low
FUJI GX617+105/90mm£2495-£3395	Winders-M4-2,M4P,M6,SF20/24£asl
FUJI GX 617 body/unused?£1725-£2495	V35 B+W Enlarger+40/50mm£495 SUPER COLORPLAN PRO 90mm NEW £295
FUJI 90mm FINDER GX617£395	SUPER GULUNPLAN PRO SUITIN NEW 1295
Fuji GX680 MK1-111£695-£1745	LEICA REFLEX/LEICA SCREW-LARGE
Fuji 680-III RFB+insert£495	STOCKS, PHONE, FAX, EMAIL
GX 680 Accessories Fask	O'O'O'O'O'O'O'O'O'O'O'O'O'O'O'O'O'O'O'
Fuji-W(5x4) 360mm f6.3£725	MAMIYA RZ/RB67 LARGE STOCKS-
Fuji SWD 65mm 15.6£8/5	PHONE, FAX, EMAIL
GA 645/Boxed unused?£345-£495	
GS645+45/75mm£225-£375	MAMIYA 7 RANGEFINDER – LARGE STOCKS
GX/S Lenses-50to300mmASK	- PLEASE PHONE/EMAIL
GS/W690 6x9cm 65mm,90mm £550-£1195	MAMIYA 645-645AF
GSW 680-111 Rngfd 65mm,rare£1275	645/RB/RZ,TO CLEAR£ASK
GS670/690-90mm MKI-III£525-£995	MAMIYA 645-35mm Back£145
	645AFD comp+Kodak Digiback £Nec
HASSELBLAD	RASAED COMPLETE/UNISED COOS-C1304
HASSEL HI,COMP/asnew£1975-£2495	35mm AF £675 55mm/150mmAF,asnew ea£475 55-110mm/AF/New £375-£1475 AF Extension Tubes from£125
HASSEL H Lenses 28-300mmASK	55mm/150mmAF,asnewea£475
HASSEL CW(+CX1)winder£245-£395	55-110mm/AF/New£375-£1475
HASSEL 1.4PC MUTAR/new? £895-£1495	AF Extension Tubesfrom£125
HASSEL 110mm f2 FE£699-£1695	120 Backs/Polaroid back At tromy145
HASSEL 205 TCC compfrom£2295	645 Pro/TL AE.drive.etc. £425-£67 645 Super + 80 + back from £225
Hassel 205TCCPrototype£neg	645 1000s+80mm £145-£245
903/905SWC/UNUSED£2995-£4295	645/J + 80mm £125-£225
EXPAN/11+45mm £995-£2295	35mm C/N \$225-\$395
EXPAN 30mm COMP/NEW?£NEG	35mm C/N £225-£395 55mm,45mm C/N £125-£295
EXPAN 45mm/90mm/NEW?£375-£675	55mm Perspective Control(Snift) from £345
EXPAN LENSHOODS, GADGETBAG£ASK	70mm C, leaf shutter£125-£159
PHASE 1 P25,22MP(V)/(H)	70mm C, leaf shutter £125-£159 55mm,80mm,150mm leaf shutter each £275
ZEISS 2xMUTAR/NEW?£375-£995	80mm 11.9/110mm C/N£145-£245
60-120mm FE/NEW£995-£1995	80mm 14 Macro+tube,asnew £375 120mm 14 Macro 1:1 £395-£745
H2 COMPLETE, NEW UK£3695	120mm 14 Macro 1:1£395-£745
205FCC,complete,UNUSED£5995	150mm 12.8.A
500SWC/M Superwide£995-£1895	150mm,210mm C/N £125-£225 200mm f2.8 Apo,unused? £745
2000FCW+80mm-F+A12from£795	300mm t2.8APO-A Cased£2495
500/553ELX Bodies£375-£995	75-150mm/105-210mm c/nfrom£225
553ELD Digital body/asnew£1275-£1995	120 backs, Polaroid backsfrom £65
503CW,complete/NEW£1225-£2995	AE Prism/Right Angle finderfrom£115
503CX/CXI+80CF+A12£895-£1675	Screens, pro shades, etc, etc£asi
500C/CM, complete Various£595-£995	The state of the s
500C,500CM Bodies£145-£375	MAMIYAFLEX TWIN LENS – PLEASE
500EL/M bodies£145-£275	PHONE/FAX/EMAIL
30mm C/T/CF/CFi/ASNEW£1675-£4295	MINOLTA CONV. ALDUA LADOR
40mm Distagon, C/T/CF/FLE £895-£2245	MINOLTA/SONY ALPHA-LARGE
50mm f2.8 DistagonF/FE£525-£1495	STOCKS.PHONE/FAX/EMAIL
50mm Distagon C/T/F/CFI£325-£1995	NIKON AF
60mm CT/CB/CFI/ASNEW£545-£1395	F6 BODY/unused?£995-£1495
60mm Distagon 15.6	F5/B0XED/unused £345-£995
201000 17 8 PG /G 17 17 P-F 17/5-1 13/5	The state of the s

FOCOMAT 11c,(Last)+ILFD 500HD ...

LEICA M3 Exquisitely Painted Black.

LEICA M4 BODY/BXD-ASNEW .. £595-£2295

Leica M6 Platin+50f1.4,unused?£5995

Leica Apo-Telyt-M 135mm f3.4£1195-£1675

Coll.50mm Summicron-M*blackpaint £offers

LEICA M8.BI/Chr/BXD UNUSED

Leica M2 Black Paint/unused.

LEICA M3 BLACKPAINT, Orig

Leica M3,late dw,glass p/p.

LEICA M3, No. 700xxx (1stbatch)

M6 TITANIUM, BOXED, UNUSED.

LEICA MDa, DATASTRIP, Nice

90mm Summicron-M,Ch/Bl ..

Leitz 400+560mmf5.6, Viso+R.

Leitz 400+560mmf6.8, Viso+R.

Leitz Mooly Motor, Black, superb

LEICA M6/TTL/UNUSED

90mm t2.8 ELMARIT-M .

M6 Panda, very nice

MDA-Datastrip body

M4-P Winder, really nice.

MINOLTA CLE COMPLETE KIT

35mm f1.4 Summilux/ASPH.

35mm f1.4 M3,boxed,asnew

35mm t2 Summicron/NEW

M4-P,M4-2 bodies

MD2,black

M2-R,nice,rare.

Leica CL bodies

21mm f2.8/ASPH

28mm f2.8 Elmarit

M2/M3 body.

LEICA M7/MP BODIES

LEICA M1, bODIES

LEICA M5 BODY

EPLEASE ASK

£1295-£1595

£595-£1295

£295-£495

£995

US COMPLETE NEW	F990-F1990	120mm f4 Macro 1:1	IJ/
H2 COMPLETE, NEW UK	£3695	120mm 14 Macro 1:1	£395-£74
205FCC,complete,UNUSED	£5995	150mm t2.8,A	£39
500SWC/M Superwide	£995-£1895	150mm,210mm C/N	£125-£22
2000FCW+80mm-F+A12	from£795	200mm 12.8 Apo, unused?	£74
500/553ELX Bodies	C375-C905	300mm f2.8APO-A.Cased	£249
EESELD Digital had factor	C107E C100E	75-150mm/105-210mm c/n	from£22
553ELD Digital body/asnew	£12/3-£1993	12H hacks Polaroid backs	trom + b
503CW,complete/NEW	£1225-£2995	AE Prism/Right Angle finder Screens, pro shades, etc, etc.	from£11
503CX/CXI+80CF+A12	£895-£1675	Corogne pro chadae etc etc	Cae
500C/CM,complete Various	6595-6995	ocieciis, pro snaues, etc, etc	LdS
500C,500CM Bodies	C145-C375	MANAGERY THEN SEED DE	FACE
EOOCI At hadian	C1 45 C075	MAMIYAFLEX TWIN LENS - PL	EASE
500EL/M bodies	L145-1275	PHONE/FAX/EMAIL	
30mm C/T/CF/CFi/ASNEW	£16/5-£4295		
40mm Distagon, C/T/CF/FLE	£895-£2245	MINOLTA/SONY ALPHA-LARGE	
50mm f2.8 DistagonF/FE	£525-£1495	STOCKS.PHONE/FAX/EMAIL	
50mm Distagon C/T/F/CFI	£325-£1995		
60mm CT/CB/CFi/ASNEW	CE45 C1305	NIKON AF	
COMMINI GI/GB/GFI/ASNEW	1343-11333	F6 BODY/unused?	£995-£149
60mm Distagon f5.6 80mm f2.8 F/C/CT/CF-E 100mm Planar/T*/CF/CFi	£ask	F5/BOXED/unused	C345-C00
80mm f2.8 F/C/CT/CF-E	£225-£1375	E100 hody/hovad/unurad	C245-C40
100mm Planar/T*/CF/CFi	£495-£1995	F100 body/boxed/unused	LZ43*L43
110mm f2 F/FE/NEW?	£595-£1475	F3AF+80mm f2.8Af,asnew	ENE
120mm f5.6/chr/Bl	C425-C605	F90/F90x/asnew/unused?	From£9
		F801/801S/unused F4/S/E/BXD UNUSED	£75-£22
120mm Makro CF/i/CFE	F130-F1330	F4/S/E/BXD UNUSED	£225-£99
135mm Makro-PlanarCF	£ask	F4 Polaroid Back	Eas
150mm F2.8 F/FE/ASNEW	£425-£1395	F50/55/60/65/70/75	from£4
150mm F4 C/T/CF/CFi	£295-£1695	F601/501/F401/S/x	from £4
180mm Sonnar CF/CFE	£725-£1775	F601/501/F401/S/x	£795-£99
250mm C/CT/CF/CFi	C275-C1205	20mm f2.8AF/D	£245 - £42
25011111 6/61/61/61/61	£373-£1333	24mm (2.9 AE/D	6175 - 620
250mm F4 F/FE/NEW		24mm f2.8 AF/D 28mm f2.8 AF/D 105mm f2.8 Micro-AFD	6105 610
350mm f5.6 C/Ct	from£6/5	105 mm 40 0 Missa ACD	COAF CAT
350mm f4 FE/NEW?	£2475-£3995	TUSHIHI 12.6 MICTO-AFU	1343-14/
500mm f8 Apo-Tessar	Fask	85mm f1.8 AF/AFD	£145-£29
140 - 280mm Variogon	£795-£1775	180mm 12.8 AF/D	£245-£49
Extender 1.4E/2XE	C275_CC05	180mm t2.8 AF/D 200mm t3.5 IFED-F3-AF	£Ne
DIALE (DIALE ALC	COTE C1005	300mm 12.8 AF/D	1895 - 1199
PM45/PME45/NEW?	£3/5-£1295	300mm f2.8 AF Tamron LD-IF 300mm f4/AFS/asnew	£99
PM5/PME5/UNUSED?	£245-£475	300mm f4/AFS/asnew	£495-£84
PME51/BXD/UNUSED?	£275-£595	400mm f2.8 AF/I/S	£2495-£399
Magnifier PM/E 90,51,NEW PM90/PME90/B0XED/UNUSE	£149	500mm f4P(notAF)/asnew	£1750-249
PM90/PME90/B0XED/UNUSE	D? £225-£795	17 - 35mm AFS	C832"C130
NC2 Prism/Early Meterprism	969-9175	20 – 35mm f2.8AFD 20 – 35mm f2.8D Tokina ATX 24 – 85mm AFD 24 – 120mm AFD/VR	£425-£69
HC-3, HC-3-70 Prism	£145-£275	20 - 35mm (2.8D Tokina ATX	£37
		24 - 85mm AFD	£275 - £44
A12,A16,A24/Latest/NEW?	roa-10a0	24 - 120mm AFDA/R	6225-646
A32 back latest	£395	28 – 70mm AF/D	C125 - C21
12-on/Pola-80 Backs	from£49	28 - 70mm f2.8AFS	C775 C110
70mm Magazines	from £75	20 - / Ullilli IZ.OMFS	CHAF COA
Pola100, Pola+, PolaCombi	689-6195	28 – 85mm AF/asnew	1140-124
H1 Polaroid Back	from£125	35 - /Umm 12.8 AF/U	1295-144
Tubes 2mm to ECF	040,0400	35 - 135 AF 80 - 200mm f2.8 AF/D	£29
Tubes 8mm to 56E,	0105-0115	80 - 200mm f2.8 AF/D	£425 - £79
Bellows, Semi/Auto	£195-£445	80 = 200mm f2 8 AFS	F995-F127
Pro-Lenshades, various	£ask	80-400mm Tokina ATX	£49
Winder-F,Winder-CW	£195-£395	80-400mm Tokina ATX	£as
Cable release-Winder CW		Metz 34-54AF DIGITAL Flash	£as
Filter 93 POLA/CR,NEW	Cack	MF15/19/21/22/25/26/28	969-924
Filter series 60 CB1.5	Cack	Nikon Ringflashes	Fas
Palarisias Filta CCO Name		Nikon Ringflashes. MF-24 250-Exp, Action Finder-I	-4 Ne
Polarising Filter S60 New	£185	MC30,MC20 Remotes/New	£30 £7
Polarising Filter S70 NEW	£225	Nikon filters, several	Cae
Softar I,II,III S60 new	£ask	remote inters, several manner.	
Softar 1 series 70, NEW	£175	NIKON MF HUGE STOCKS-PLEA	CE
IR release unit 555ELD, NEW	£285	PHONE/FAX/EMAIL	NO.
Step up ring 60-70	Fack	THUNE/TAX/EMAIL	
Flashguns/ Brackets	C120	DIVINDUE SE UNDE CTOOK	e
WELL LICED DODIES LENGTS	CTO CLEAD	OLYMPUS 35mm, HUGE STOCK	9
WELL-USED BODIES, LENSES	COZE CAPE	PHONE/FAX/EMAIL	
D-Flash-40/asnew	t2/5-£425	DENTAN OF PAR D. T. WILLE	CTOCHE
HASSEL/METZ 4504 TTL FLA	SH£295	PENTAX 35mm,645,6x7 HUGE	STUCKS
		PHONE/EMAIL	
LEICA M		DDG IFOTODO INIOS OFFICERS	
KONICA HEXAR-RF KIT	£995-£1495	PROJECTORS HUGE STOCKS P	LEASE PHON
EDCOMAT 11c (Lact)+II ED 50	DONO CHOC		

...£Neg

£ASK

£neg

...£ask

£neg

£1995

.£ASK

.£ASK

£245

£995

.£1595

...£offers

from £595

£375-£795

£395-£945

.from£275

£995-£2295

£595-£1275

..£575-£2295

.£675-£1845

....£1575

...£1699

£595-£1295

..£745-£1995

£1245-£2995

£495-£1195

...£775-£1995

£ask

£695-£995

it, Crivilliti CO	BELCION
Leitz Duo-24 Synchroniser£125 Pradovit CA 2500+90mm,asnew£275	LINHOF MASTER TECHNIKAfrom£157 LINHOF PRESS 70+80Planar from£137
135mm 12.8, 14, 14.5 choice£PHONE Finders 21, 28, 35, 50, 90, 135 Vidom "£ask	MAMIYAC220+80,BXD,NEW?
Voigtlander lenses from 12-90mm£low Winders-M4-2,M4P,M6,SF20/24£ask V35 B+W Enlarger+40/50mm£495	METZ 70 MZ5,new £34 METZ Flash adapters, various £as
SUPER COLORPLAN PRO 90mm NEW £295	Minolta/Sony Hot Shoe/PC adapter£3 MINOLTA/SONY WILESS FLSH CNTR£19 MINOLTA A1-1000 IR Trigger£14
LEICA REFLEX/LEICA SCREW-LARGE STOCKS,PHONE,FAX,EMAIL	MINOLTA COLORMETER II £49 MINOLTA TC1 Classic boxed,asnew £79
MAMIYA RZ/RB67 LARGE STOCKS-	MINOX 35 AF NEW £27 MINOX GT, GTE, ML £125-£19
PHONE, FAX, EMAIL MAMIYA 7 RANGEFINDER – LARGE STOCKS	MINOX TOURING DB, boxed£49 MPP MICROFLEX/BOXED£345-£49
- PLEASE PHONE/EMAIL	MULTIBLITZ 200/500 flashkit £345-£54 NAGEL PUPILLE +5cm ELMAR £AS
MAMIYA 645-645AF 645/RB/RZ,TO CLEAR£ASK	NIKON Rangefinder Lenses £AS NIKKOR 85mm f1.5/105f2.5 M39 £PO
MAMIYA 645-35mm Back£145 645AFD comp+Kodak Digiback£Neg 645AFD COMPLETE/UNUSED£995-£1395	NIKKOR 150mm F5.6, COPAL
35mm AF F675	NIKON AI 24mm f2 /boxed from£44 NIKON 20mm AF/AI/AIS £as
55mm/150mmAF,asnew ea£475 55-110mm/AF/New £375-£1475 AF Extension Tubes from £125	NIKON 35mm 28mm PC-SHIFT£345-£94 NIKON WC-E80 verter£as
AF Extension Tubesfrom£125 120 Backs/Polaroid back AFfrom£145 645 Pro/TL AE drive,etc,£425-£675	NIKON 200mm F2 AIS £1345-£227 NIKON 300mm F2.8 AIS £as
645 Super + 80 + back from £225 645 1000s+80mm £145-£245	NIKON 400mm F2.8 AIS£2950-£357 NIKON F3T, BLK,BXD,UNUSED£139
645/J + 80mm£125-£225 35mm C/N £225-£395	NIKON DW31 – F5 £34 NIKON F+Prism, Chrome, asnew £49
55mm,45mm C/N£125-£295 55mm Perspective Control(Shift) from £345	NIKON PHOT TN, bl+ 50,asnew. SNE NIKON F2,BL,Very Clean S37 NIKON F2AS, MD3 Nice S70
70mm C, leaf shutter £125-£159 55mm,80mm,150mm leaf shuttereach £275	NIKON F2AS+MD3, Nice £79 NIKON MD4 (F3) unused £19 NIKON TC 14F AFI £24
80mm f1.9/110mm C/N£145-£245 80mm f4 Macro+tube,asnew£375 120mm f4 Macro 1:1£395-£745	NIKON TC 14E AFI
150mm 12.8,A £395 150mm,210mm C/N £125-£225	NIKON 210mm 15.6 COPAL£49 NIKON 240mm 15.6 COPAL£69
200mm t2.8 Apo, unused? £745 300mm t2.8 APO-A Cased £2495	NIKON 450mm f9 COPAL
75-150mm/105-210mm c/nfrom£225 120 backs,Polaroid backsfrom £65	NIKON MB-18,F75, new
AE Prism/Right Angle finderfrom£115 Screens, pro shades, etc, etc£ask	NIKON EH-62A ac adapter £6 NIKON D50 battery grip – Hahnel £8 NIKON LS30 Coolscan III £29 NIKON EN-EL2 Clpx 35-4500 £3
MAMIYAFLEX TWIN LENS - PLEASE	NIKON ES30 Goolscan III
PHONE/FAX/EMAIL MINOLTA/SONY ALPHA-LARGE	NIKKOR 85-48 lens Nikkorex £16 OLYMPUS 180mm f2.8 £445-£57 OLYMPUS 35mm f2 from£14
STOCKS.PHONE/FAX/EMAIL	OLYMPUS 35mm shift lens£395-£49
NIKON AF F6 BODY/unused?£995-£1495	OLYMPUS 500mm f8, as new £47. OLYMPUS 60/70mmPEN-FT. ea£49. OLYMPUS 90mm f2 MACRO £79.
F5/B0XED/unused	OLYMPUS 90mm f2 MACRO£79 OLYMPUS 0M4£175-£34 OLYMPUS PEN-D£99-£19
F3AF+80mm f2.8Af,asnew	OLYMPHS XA SERVICED \$125-\$17
F801/801S/unused £75-£225 F4/S/E/BXD UNUSED £225-£995	OLYMPUS PEN-FT, black £39 OLYMPUS T45 FLASH outfit £29 OLYMPUS FL50 FLASHGUN £19
F4 Polaroid Back	OLYMPUS TCON-17+ADPT. £12 OLYMPUS TCON 14B Pro Verter £as
F601/501/F401/S/x from £49 14mm/18mm/2.8 AFD £795-£995 20mm f2.8AF/D £245 - £425	OLYMPUS Li-30B battery, new £2 PANORAMA 35mm CAMERAS £AS PENTACON 6/TL+Lenses £AS
20mm f2.8AF/D £245 - £425 24mm f2.8 AF/D £175 - £295 28mm f2.8 AF/D £105 - £195	PENTAX SIGMA 50/105 MAKRO £ASI PENTAX SUPER-A MOTORDRIVE £14
105mm f2.8 Micro-AFD£345-£475	PENTAX 2000mm 113.5 ASNEW £P0. PENTAX Spotmatic F, BI + 55mm £22
180mm f2.8 AF/D £245-£495 200mm f3.5 IFED-F3-AF £Neg 300mm f2.8 AF/D £895 - £1995 300mm f2.8 AF Tamron LD-IF £995	PENTAX 24mm f3.5 Screw,rare £29 PENTAX Sigma 14mm f2.8 AF £47
300mm 12.8 AF Tamron LD-IF	PENTAX AF SIGMA 17-35mm£27 PENTAX LX MOTORDRIVE£NE
300mm f4/AFS/asnew £495-£845 400mm f2.8 AF/I/S £2495-£3995 500mm f4P(notAF)/asnew £1750-2495	PENTAX SMC-A 28-135mm £29 PENTAX 67 fit 45mm to300mm £as
17 - 35mm AFS + 625-11395	Projectors, converters, cases, bags. Flashguns, Enlargers PHOTON B. 800W redhead kit
20 – 35mm f2.8AFD	PHOTON B./KINO DIVA light
24 – 120mm AFD/VR £225-£469 28 – 70mm AF/D £125 - £215 28 – 70mm t2.8AFS £775-£1195	PERIFLEX GOLD* +50 t2.8
28 – 85mm AF/asnew £145 -£245 35 – 70mm t2.8 AF/D £295-£445	RETINA I/1a
35 – 135 AF£295 80 – 200mm t2 8 AF/D £425 - £795	ROLLEI-35,GERMAN
80 – 200mm f2.8 AFS	ROLLEI 6000 HIGH-D SCREN £14 ROLLEI 6001/3/8 comp £595/£99 ROLLEI 6006 COMP,ASNEW £69 ROLLEI 6008i £875-£119
SB 20, 24, 25, 26, 28, 800X	ROLLEI 6008 Loter III as new £875-£119
Nikon Ringflashes	ROLLEI PQ /S 40to250mm lenses £as ROLLEI P11 6x6cm PROJECTOR £59
MC30,MC20 Remotes/New£39 -£79 Nikon filters, several£ask	ROLLEI SL66 METERED HOOD
NIKON MF HUGE STOCKS-PLEASE	ROLLEI filters, ROLLEINAR 1-3£as ROLLEI 6x6 proi Jens 110-160mm£34
PHUNE/FAX/EMAIL	SEKONIC L778 SPOT METER £44 SIGMA12mm Fisheye T mount £54
OLYMPUS 35mm, HUGE STOCKS PHONE/FAX/EMAIL	SIGMA 600mm MF, DM, MD, NIK £34 SIGMA 180mm Macro CAF/NAF £47 SINAR P 10x8, SINAR P2 10x8 £as
PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL	SINAR P2 5x4 as new Foffer
PROJECTORS HUGE STOCKS PLEASE PHONE	SINAR P2, 10x8 & 5x4
ROLLEIFLEX - 6x6,35mm HUGE STOCKS	SUPER SYMMAR 80mm 14 £127
PHONE/EMAIL	SUPER IKONTA IV (6x6) £39 TAMRON 28-105f2.8 CAF,NEW £49
BRITISH/GERMAN CLASSICS, FOLDERS. ASK US	TAMRON AF 300mm f2.8 NAF
STUDIO LIGHTING/PRO FLASH PHONE/EMAIL	TAMRON 500mm MIRROR £as TAMRON 200-400 Minolta AF £49 TOKINA ATX 28-70f2.8 NAF £32 VISATEC Soft Box
MINOLTA OC-1100 OFFCAM CABLE £59 MINOLTA RC-1000L/RC-1000/EC1000 £49	VISATEC Soft Box £as VOIGTLANDER BESSA R2 M £37 VOIGTLANDER BESSA II 6x9 £245-£49 VOIGTLANDER R2A+RAPIDWINDER £as
SPECIALS	VOIGILANDER Prominent + 50 12£4/
ALPA 11 EL, 11SI bodies£995-£1995 ALPA 11 EL, 11SI bodies£995-£1995 ALPA Jenses 24-300mm	VOIGTLANDER 54mm UV/Focar lenses £as VOIGTLANDER 150 Apo Lanthar£69
ALPA lenses 24-300mm	VOIGTLANDER 240mm HELIAR£59 VOIGTLANDER 12to75mm M39 Fas
BESSA II,6x9cm, HELIAR £375-£495 BESSA II,6x9cm, HELIAR £395-£595	VOIGTLANDER VIRTUS-645 £47. VOIGTLANDER VITOMATIC IIa £75-£14 WALLACE HEATON 6x9 camera £27.
BRONICA S2A COMPLETE £245 BRONICA SQAi comp, SUPERB £595 BABY(SEMI)IKONTA £275-£495	WIDELUX 150 PANORAMA£199 WRAYFLEX 1 MILITARY body boxed£as
GASABLANGA VIDEO EDITOR	YASHICA AF35-70/28-85/70-210£AS YASHICA 500mm f8(Contax fit)£39
COMMERCIAL EKTAR LENSES£ASK CONTAFLEX SuperB /BC£145-£345 CONTAREX +50mm£295-£495	YASHICA T-T5, Zeiss T*
CONTAX IIA/111A £225-£495 CONTAX 1 + 5cm, EARLIEST? £995	ZEISS CONTAREX250mm£99 ZEISS BIOGON 75mm US Military£as
ENSIGN 6x4.5cm, Ensar	ZEISS PLANAR 80inCOMPUR
ENSIGN SELFIX 6x4.5 xpress£175	ZEISS CONTAX 300mm 12.8 AE£NEC

WHAT'S NOT LISTED? OLD. VERY OLD. ODD. WEIRD. UGLY, BEAUTIFUL. Lenses to fit most

ZEISS TROPEN(TROPICAL)ADORO

ZEISS CONTAX rangefinder lenses ZEISS IKON 1.7x TELESKOP

ZEISS SUPER IKONTA-1V, cased

ENEG

£ask

.£ask

ZEISS IKONTA 6x4.5-6x9

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(Ansel Adams



Photograph taken using Ricoh GXR and post processed in Photoshop

But you need the right tools



NEW LENS MODULE ANNOUNCED...

Owners of Leica M mount lenses will be interested to know about this new unit.

It will accept these lenses, opening up a new world of quality image making that these superb lenses deserve. It is planned to use a 12.9-megapixel APS-C size CMOS sensor, and will boast a newly developed focal plane shutter.

TARGET DATE: Autumn 2011

The Ricoh GXR is a compact system camera like no other.

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Modules available so far include a 50mm f2.5 macro and 28mm f2.5 wide angle utilising an APS-C sensor; a 28-300mm superzoom coupled with a backlit CMOS sensor, and a 24-72mm zoom with CCD sensor. The latter lens can be fitted with an optional 0.79x or 1.88x converter*, extending it's shooting capabilites from 19mm to 135mm. A fully dedicated TTL flash unit, 920k dot electronic viewfinder, electronic cable release and various case and strap options, all add up to a system that will deliver in terms of quality and flexibility.

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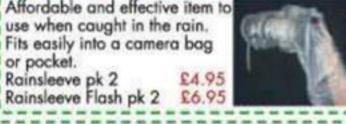
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Has features that are required of a full sized tripod, a maximum height of 64 inches

reaches eye level yet the SPRINT PRO folds to an impressively compact 18.9 inches weighs in at just 38 ounces for easy travel. SUK designed a new 3-way pan head and is included with this model. This head can handle a camera up to 4.4

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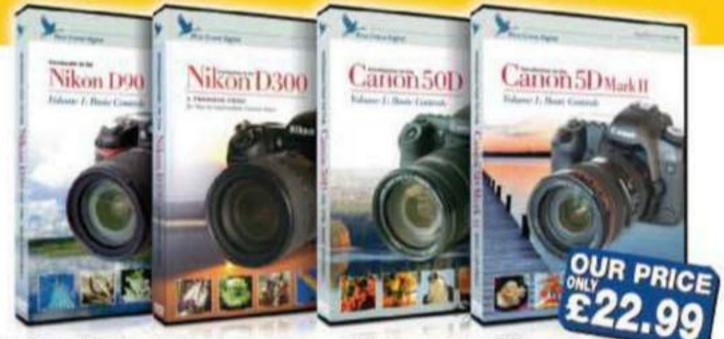
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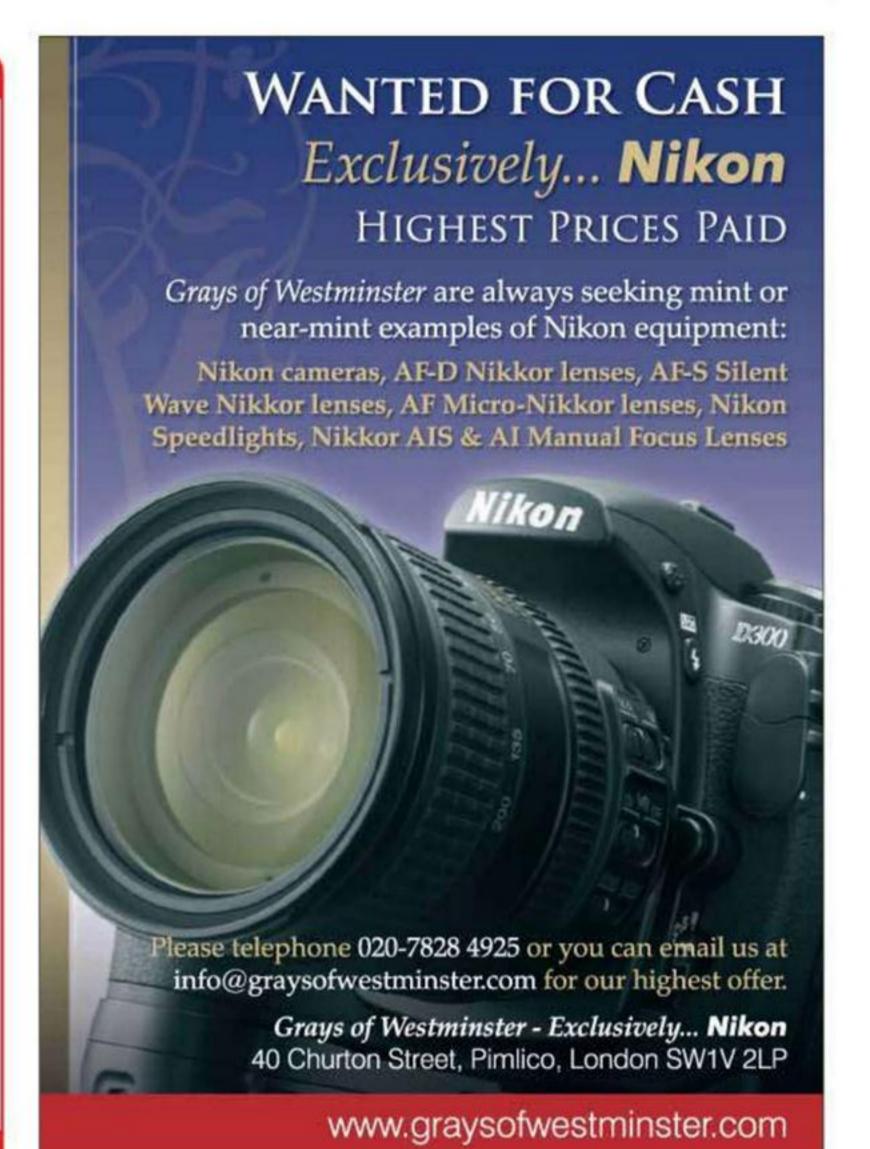
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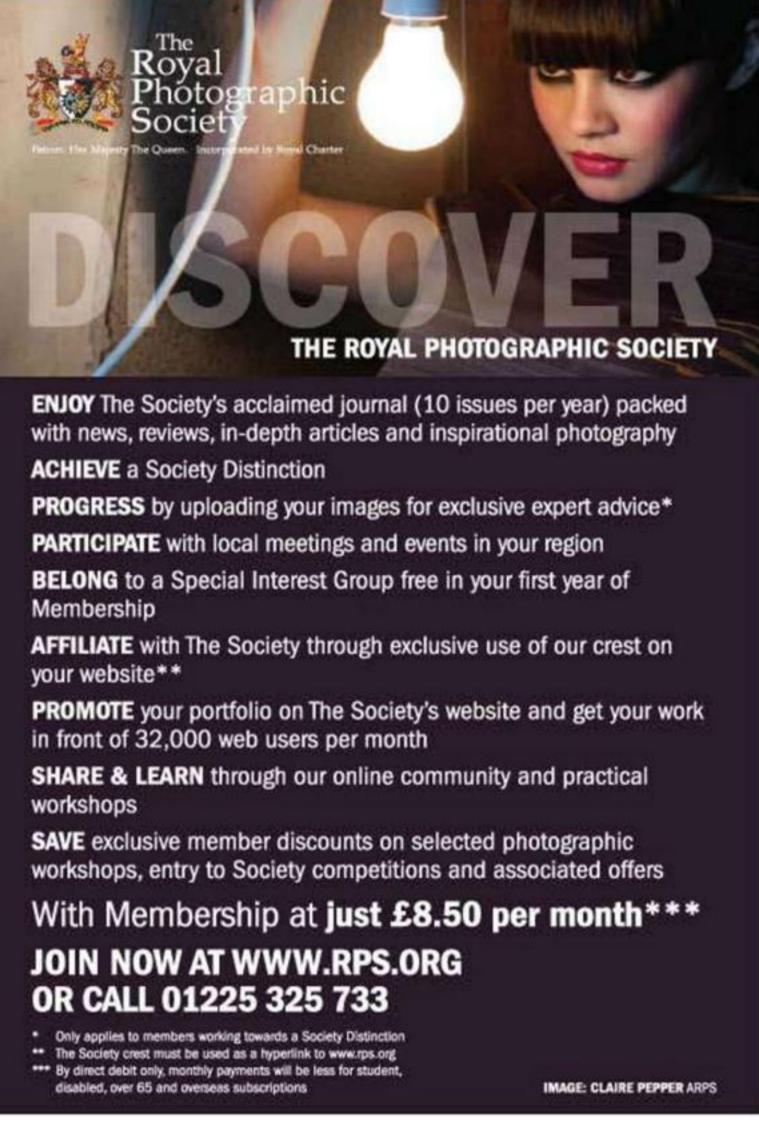


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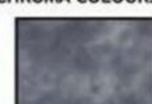
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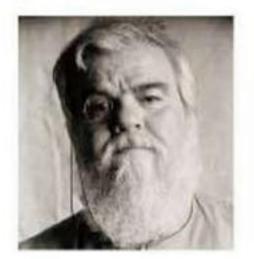
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ROGER HICKS

Are you a 'gatherer' or an 'exchanger'? Whatever you are, discover the approach that suits you best and stick to it

'Quite probably, I

have spent my life

reacting against de-

cluttering. After all,

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rational approach'

A WHILE back, a friend came to stay. A few weeks later, she sent us half a dozen pictures that she'd taken during the weekend. Three or four were very good, while the remainder were at best 'happy snaps'. But (this is the important bit) when I say 'sent' I do not mean 'emailed'. No, these were actual prints, on paper, in an envelope, with a postage stamp on it. As Frances put it: 'I'm so glad she sent these. I'll only look at them occasionally, but if she'd emailed them, I'd look at them once on the screen and then never again.'

This means, of course, that they will now be put

'somewhere safe', which in turn means that we are unlikely to see them again until we are looking for something else and find them by accident. When they do turn up, though, there will be that little frisson of pleasure, a happy memory of a few days spent with an old and much-loved friend.

It also means that they will join an ever-growing collection of what can only be called clutter. When we left England for California in 1987, we got rid of quite a lot of clutter, although it

built up again rapidly in the five years we spent in the Bear State (that's what it's called – look at the flag). When we moved back to the UK in 1992, we were rather less merciless in our winnowing of clutter and, when we moved to France in 2002, we hardly bothered at all. Now, we're surrounded by it. In my study, there are something like 25 linear metres (80ft) of shelves, mostly covered in books, and in the room next door there's about the same, although some of them (and four filing cabinets) hold thousands of pictures taken over the past 40 or so years.

This clutter is, however, part of what has made me who I am today. I don't mean this in any boastful way. 'Who I am today' is not necessarily better than any myriad other ways my life could have turned out. Some things might have turned out better – I could be a lot richer, for a start. But then, many things could have turned out worse. No Frances, for example.

The purpose of this is not, however, for me to count my blessings. Rather, it's a means of considering the

different ways in which different people view the past. And it's thrown into rather sharper contrast by the complete difference between my father and me.

There is very little clutter in his life. He throws things away and gives things away. Maybe it's because he spent the best part of 40 years in the Navy. Not only is there not much room on-board ship, even when you're based ashore you're forever moving. By the time I was 19 I had moved 19 times, although in all fairness this includes a three-week stint in a hotel in Malta in early 1958 while we were

waiting for our stuff to arrive from England. Then again, we lived in three more places in Malta after that, before we left in 1960.

Quite probably, I have spent my life reacting against de-cluttering. After all, it's what children are supposed to do, isn't it, to rebel? And yet (perhaps inevitably) I see mine as the more rational approach. Of course, 'rational' is also a part of the word 'rationalisation', which can mean both 'persuading yourself that something is

a good idea', as in 'If I buy this new camera I can...', and 'getting rid of things', as in the sense, 'I could probably get rid of half my cameras if I rationalised my outfits."

Another way of looking at it, though, is as 'gatherers' (like me) and 'exchangers' (like my father). Yes, I have a ridiculous number of cameras – I lost count years ago. But we all know photographers who are forever chopping in their old system against a new one, essentially for no better reason that the new system is, well, new. But once I have a camera that does what I want, why would I change it? If another camera does something different, it's another matter, but mostly they don't: the latest mid-level Canon doesn't do a great deal that last year's mid-level Nikon doesn't, and vice versa.

Neither my approach nor my father's is better. What is very important, though, is to know which approach suits you, and to stop making excuses about why you don't do it the other way. If you want to change, do. If you don't, don't. Either way, stop pretending. A.P.

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

CONTACE

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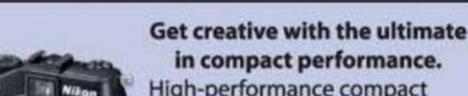
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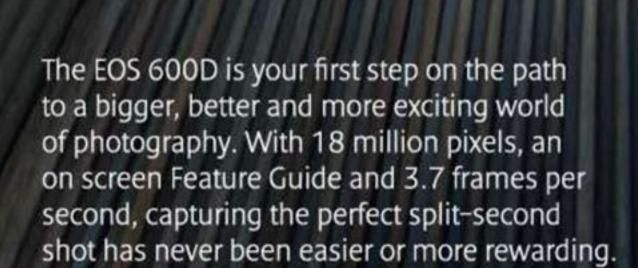
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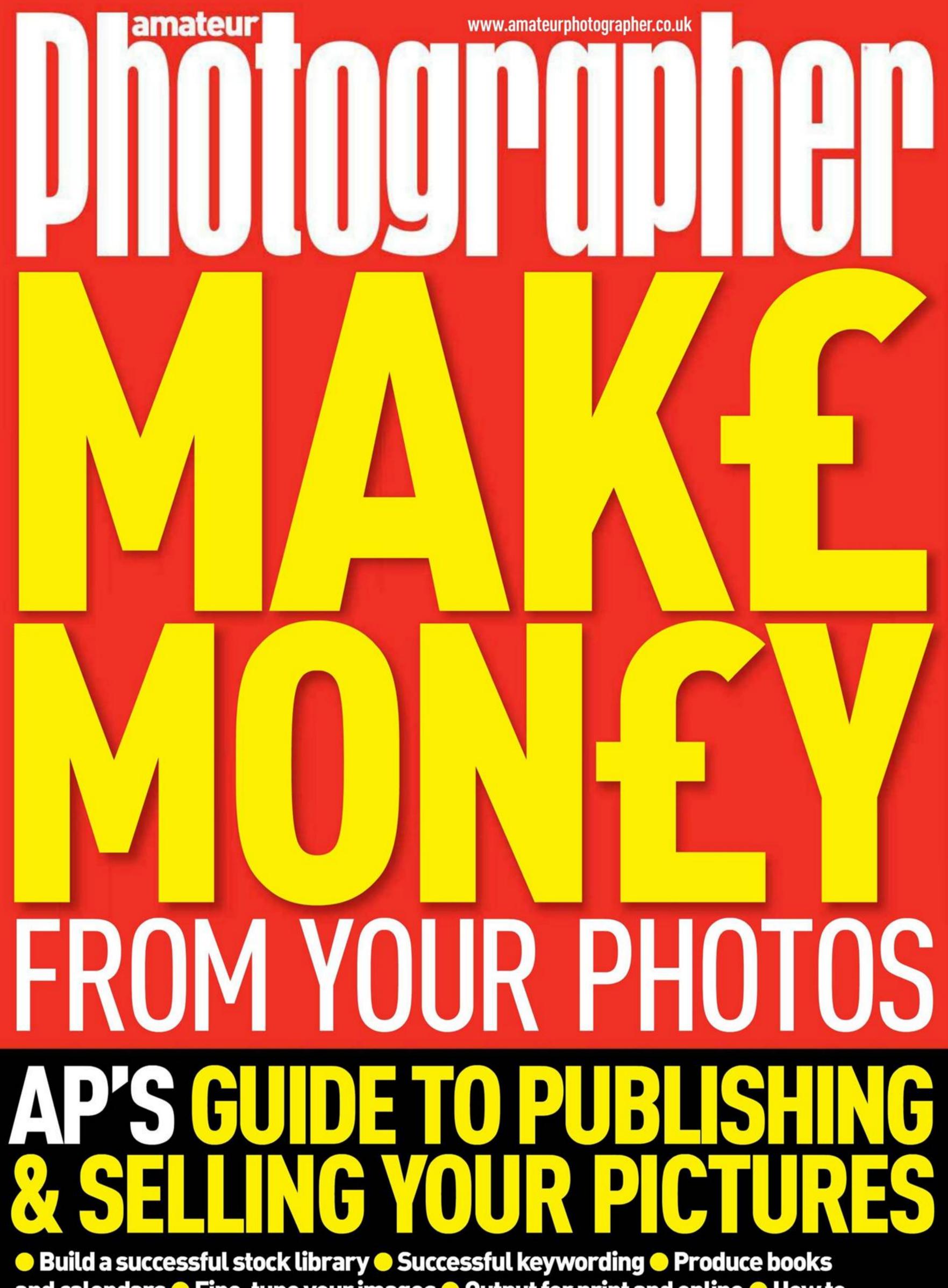


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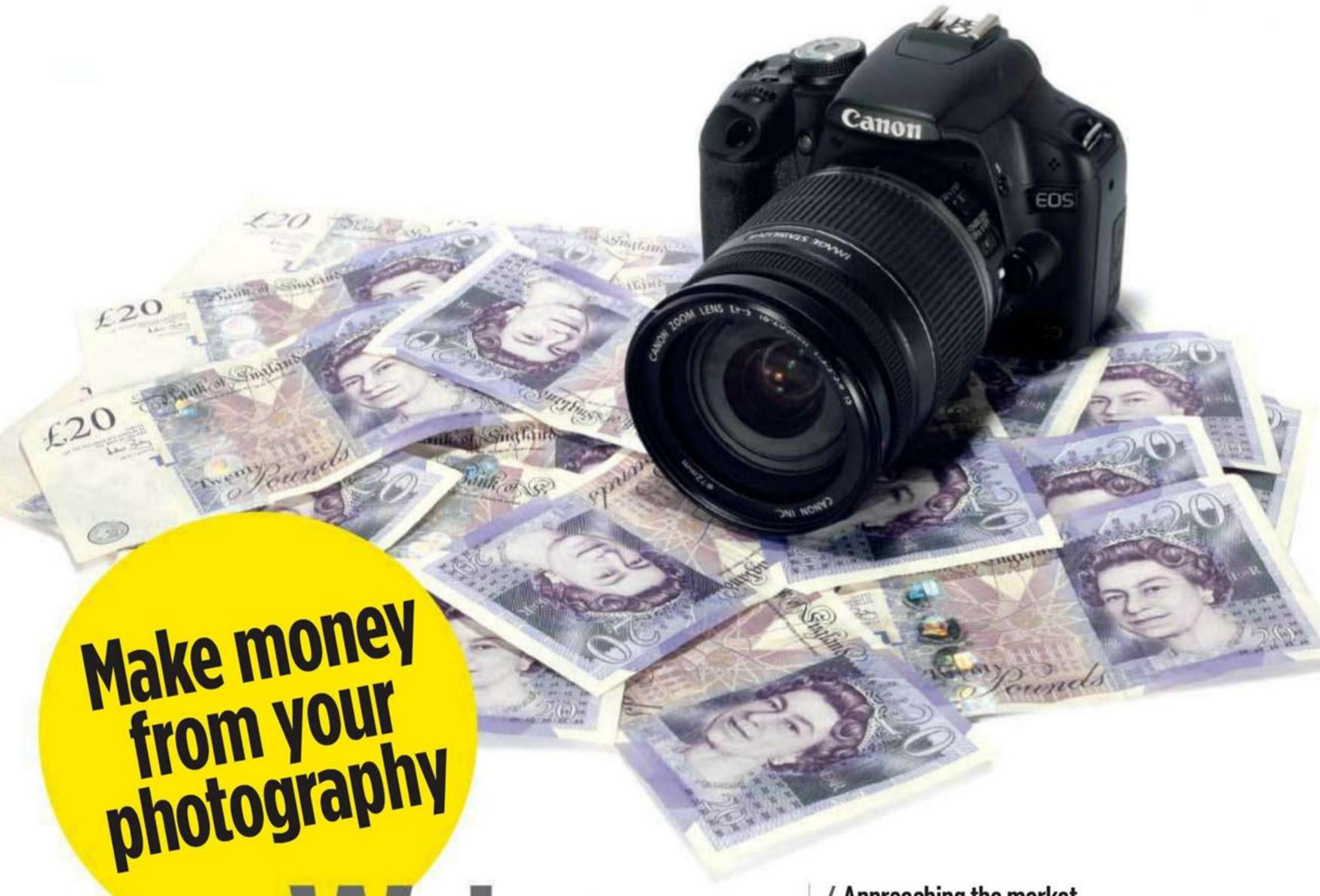
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In this supplement we look at a few of the ways that you can make some extra money from your photography. We're not talking about life-changing sums that will enable you to give up your day job, but it might just be enough for you to purchase a few accessories or a new lens.

All the ideas listed in this guide will require a little time and thought, but you can think of these small projects as challenges to set yourself. For example, why not give yourself a year to plan an exhibition, design a book of your work or to make £100 by selling your images to a stock library?

Whether you make a small fortune or enough for a year's subscription to AP, remember there is nothing like a giving yourself a pat on the back when you sell an image.

Richard Sibley, technical writer

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Richard Sibley talks to three people who sell a number of images via stock libraries each year and finds out the secrets of their success

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As stock libraries have strict quality-control standards, Richard Sibley explains why a photograph may fail to make the grade and how you can rectify the issues

22 Did you know?

Facts and figures from the world of photography sales



Approaching the market

Tim Coleman underlines the importance of preparation and research before you put your images onto the market

THE DEMAND for images is greater today than ever before, as photographs are needed for use on websites, in magazines, in advertisements and even for framed prints to hang on the wall. This plethora of outlets is great news for photographers, but there is now also more competition than ever.

Before we look at the best approach to take to get your images out there, ask yourself why you are doing this. An honest assessment will not only help avoid disappointment, but also give you focus.

Your reasons will generally fall into two categories: financial gain and publicity. Financial targets can be on a number of levels. Many of us start by using the proceeds of image sales to help fund better camera kit. This in turn can lead to a steady extra income and may even result

in you becoming a full-time photographer. If money is the incentive, setting your expectancy at the right level will help you set the right goals.

The second reason for wanting your images published doesn't involve money. Simple recognition of your work and the gratification that comes when someone else likes it is a wonderful feeling. Selling images may be more about giving you the drive to get out there and take photos, like an assignment, which can in turn help you build a strong portfolio. The ultimate non-financial incentive would be for exposure — to get your name out there. In fact, some prestigious magazines do not pay anything for images, although coverage in certain titles often leads to commissions.

Whatever your reasons for wanting your images published, the same principles apply

Above: Regardless of whether it is a group or solo show, an exhibition is a great way to show off a body of work



to the image-making process. Images need to be of good quality, original and suitable for their intended market.

FINDING A MARKET

Just because demand is high doesn't mean it is easy to sell images. The fundamental key to success is finding the right market. The Bureau of Freelance Photographers (BFP) stresses the importance of your approach to selling your images. While you may already be sitting on a heap of potential cash with images in your library, BFP recommends that research comes first: 'The oldest rule in the freelancing book is this: don't take pictures, then look for markets; find a market first and then shoot your pictures specifically with that market in mind.'

There are many ways to sell your images, and the most obvious are via magazines, stock libraries, cards, calendars, postcards, prints, books and exhibitions. Let's take a quick look at each.

MAGAZINES

According to the BFP, there are more than 8,000 magazine titles in the UK, covering a wide range of topics. Visit your local stockist and browse through the titles suited to your type of photography, taking in the style of each magazine. Handily, titles are usually organised by subject matter, so it is easy to find the right magazine and then look at its style so you can take your pictures accordingly. The Freelance Photographer's Market Handbook 2011, which costs £14.95 (visit www.thebfp.com for details), contains some good advice on how to approach a magazine, including information on acceptable image files and contact details for the titles looking for freelance photographers. See pages 12-13 of this supplement for more information.

STOCK LIBRARIES

Stock photography is a fairly safe bet because it effectively costs you nothing. Once your images are accepted, they are basically in an online shop and the sales are taken care of by the website. The same image can be sold several times and generate a flow of income for many years. That said, stock libraries have very strict guidelines on what they do or do not accept, which is tricky to master in the beginning. (For more information see pages 6-7 and pages 14-18).



'Just because demand is high doesn't mean it is easy to sell images. The **fundamental** key to success is finding the right market'

Above: The Freelance Photographer's Market Handbook lists magazines looking for freelance photographers

CARDS, CALENDARS AND POSTCARDS

Taking this route can lead to a lot of work for little profit, but it is certainly a creative option. Making your own cards can be a way of saving money rather than spending it on birthday, wedding, anniversary and congratulations cards. Making cards is a more subtle way of showcasing your work and can lead to commissions. For further details see page 11.

PRINTS, BOOKS AND EXHIBITIONS

Seeing your work in a book or at an exhibition can be one of the most rewarding achievements for any photographer, and one that is more likely geared to gratification and publicity than financial gain. That said, a body of work on a particular subject could turn out to be lucrative. It is cheaper and easier than ever to produce your own highquality book, with websites like PhotoBox (www.photobox.com) having created simple templates for you to achieve this. See pages 8-9 for more.

APPROACHING THE MARKET

Anyone who has a basic knowledge of how to use a camera correctly has the potential to make money from it. Set yourself a target or an assignment over the course of a year. You could produce a book from a series of images you have taken, a slick postcard from a place you have visited or your local area, achieve ten stock photography sales or even host an exhibition. Whatever it is, be clear about what you want and then go for it.

So what about the images you have already taken? Organisation will be the key to achieving this. It is easy enough to archive images by date, because this information is on the metadata, but organising by subject matter or by market will take a lot of work. If you can think this through beforehand, though, it is a very speedy process and will save you lots of work in the long run. AP

THE LEGAL REQUIREMENTS

Photographeria

Priorket handbook

PO10 EETH Edition

the freelance

Preparation and research Before you start

EACH photo library or publisher will have its own rules and regulations about accepting and using imagery, but a couple of basic issues to consider are copyright and model releases. The easiest way to meet the requirements of stock libraries is to read through its policies, but for your own publications and prints you will need to produce a form that details your rules. There are plenty of templates online that can be customised, depending on the use of the image. For more on this, visit www.arcurs.com.





Shooting for stock

There are a number of ways to make your photographs commercially successful, and supplying stock libraries is a good, but tricky, place to start. **John Freeman** explains how the right approach can reap rewards, and looks at alternative ways to make your photos pay

SHOOTING for stock is a good way to make money from your photography. However, it is a highly competitive area and what you submit to a stock agency will have to meet rigid guidelines, be backed up with model or property-release forms and be of the highest technical standard. There are many photographers who specialise in shooting stock and make a very good income from it, so to compete with them it would be best to study their work, together with researching various stock libraries to see what they cater for.

Today there are numerous libraries and sites to which you can submit your images. Some, such as Getty Images and iStockphoto, are general and take a variety of subjects. Others have a more specialist remit. These include Garden Picture Library and Arcaid, which is an architectural agency. Some have rigorous pricing policies, while others are royalty-free – but all will want exclusivity. This doesn't mean you can't have photographs in other libraries, just that you can't have the same photograph in different libraries. If you did, it could cause havoc when they sell the rights.

Many photographers have their own library and sell online. This is great if you are a well-

known specialist photographer and have built up a reputation, but it is unlikely, even then, that you will have the audience and reach of a major stock library. A lot of photographers are put off by the commission that stock libraries take, but consider this: would you be able to sell an image to someone in Japan who had never heard of you? Also, if you sell a picture yourself twice in a year for \$200 each time, you earn \$400. A library, however, may sell it 20 times in a year, around the world, at \$200. If the library takes 60% they earn a handsome \$2,400 profit, but you also earn \$1,600. So, what would you rather have — \$400 or \$1,600?

When submitting to a stock library for the first time, you will probably be asked for an initial selection of at least 50 shots and possibly up to 500. However, don't send in a variety of different subjects. Instead, decide where your main strength as a photographer lies and narrow the field down to the subject matter at which you think you are most accomplished.

Once you have selected a genre, there are strict rules to follow. For instance, if you shoot people, keep them natural. You might get a couple of sales from someone with an outrageous hairstyle, but you are more likely

TOPTIPS

1 RESEARCH

Study the market to see what sells

2 SHOOT RAW

Use the highest resolution possible

3 COMPOSITION

Frame your pictures so that the title or text can be added unobtrusively

4 AVOID LOGOS

They will be mostly be rejected

5 LIGHTEN UP

Light, bright pictures sell better than dark, moody ones

6 SIGN OFF

Make sure you get valid model-release forms signed

to get hundreds from an attractive model with a classic look. By all means photograph your girlfriend or the 'girl next door', but there is only limited mileage in that so work out the shots you are going to take and then contact a model from an agency. In this way you can choose exactly the look you want. They will also be professional in front of the camera and much more in tune with what you are trying to achieve.

Keep the image clean and bright - highkey images are bigger sellers than low-key ones – and don't let anyone wear clothes with prominent logos because, for obvious reasons, these will fall at the first hurdle. Needless to say ,they will also date very quickly. This is also true if you are shooting outdoors where there might be billboards, shops or street signs. If these are in the background they won't be acceptable, and if they are in English, for example, they are not going to sell in, say, Italy. Therefore, give your images a universal appeal by reducing references to specific cultures as much as possible – unless, of course, that's a specific requirement. Similarly, if you are using props such as cars, phones or computers, make them state-of-the art models. Also bear in mind, though, that 'today's technology is tomorrow's antiquity', so ensure that whatever you use is not too obviously 'of the moment', but is likely to appear still up-to-date in a few years' time.

One of the most important things to remember is to make sure you get the appropriate model-release form signed. This will protect you from the model demanding further payment when the shots are used in either advertising or editorial use. Some stock agencies will only accept their own forms, so make sure you have a supply of them at your intended shoot. If you are shooting children, their parent or

'Narrow your images down to the subject matter at which you think you are most accomplished'

legal guardian must sign the form if it is to be valid in law.

Think about framing when shooting images for stock. Try to create space around your subject without it becoming lost in unwanted detail. This might be as simple as positioning the subject to one side of the frame and letting the background drop out of focus by using a large aperture. This will give the book or magazine designer space to put in a title or other text without it running across the main subject. This is true for people, still life and landscapes. Besides blurring the background, think about how other key elements of your shot are positioned. Place them so that they are relevant but don't detract from the main subject.

Libraries expect your images to be of the highest quality so don't submit ones with unacceptable noise, dirt on the image, vignetting, a lack of sharpness, fringing or chromatic aberrations caused by poor lens quality or heavy manipulation in Photoshop.

Finally, think about the words you use when naming your images. This is often overlooked, but using the right words can make all the difference to sales. Get to the point in as few words as possible, but don't forget to use an emotional term if it's relevant, such as sad or happy. Get your facts right with travel and location pictures. If you submit one with incorrect information, it could lead to a dispute with the library's client and its usage.



MICRO-STOCK

Micro-stock libraries are a fairly recent development in the world of stock photography. They have a slightly different business model compared to a traditional library in that the images are usually royalty-free, meaning that it doesn't matter if they are reproduced 50 times or 50,000 times – the cost is the same. They are also priced significantly cheaper than images in a conventional library. The reason for this is to encourage people to buy the images, not just for print but also for use on websites or even in business presentations. This obviously means you will be paid less per image sale, but you will hopefully make more sales than you would from a traditional stock library.

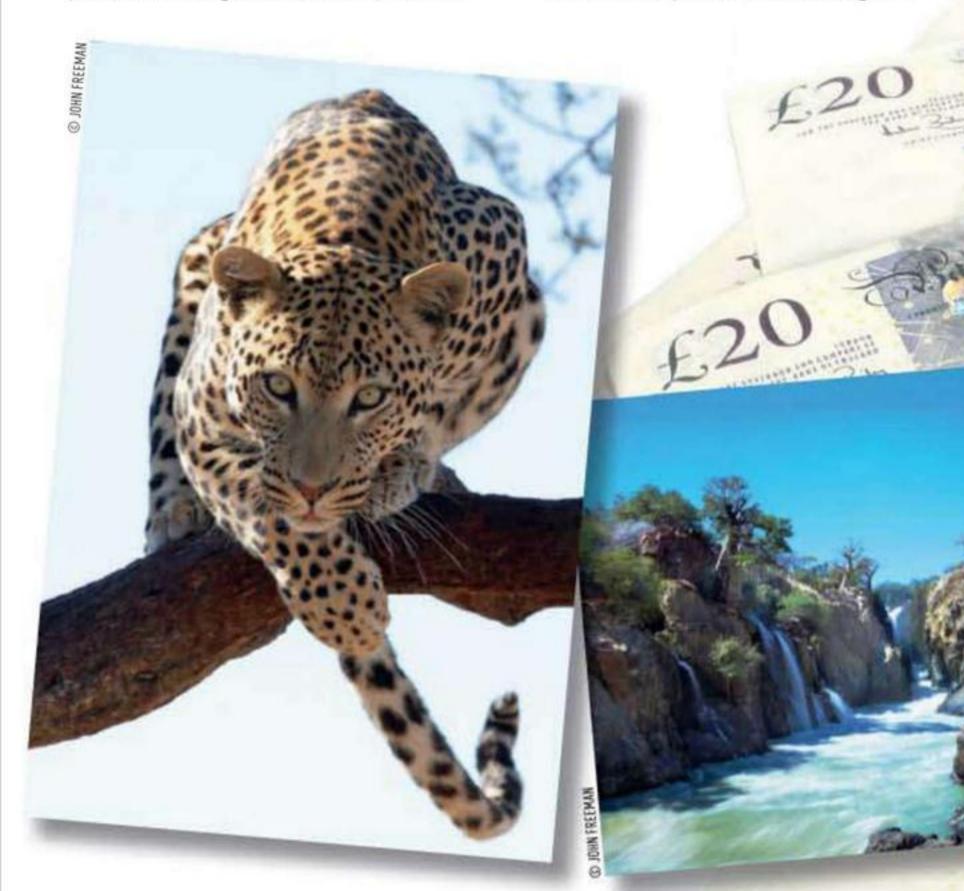
The average sale of a micro-stock image is between £2 and £5, but over the course of a year these small sales can quickly add up. See pages 14-15 to read the story of a photographer who earned £4,985 last year, simply by shooting images for a microstock website in his free time.

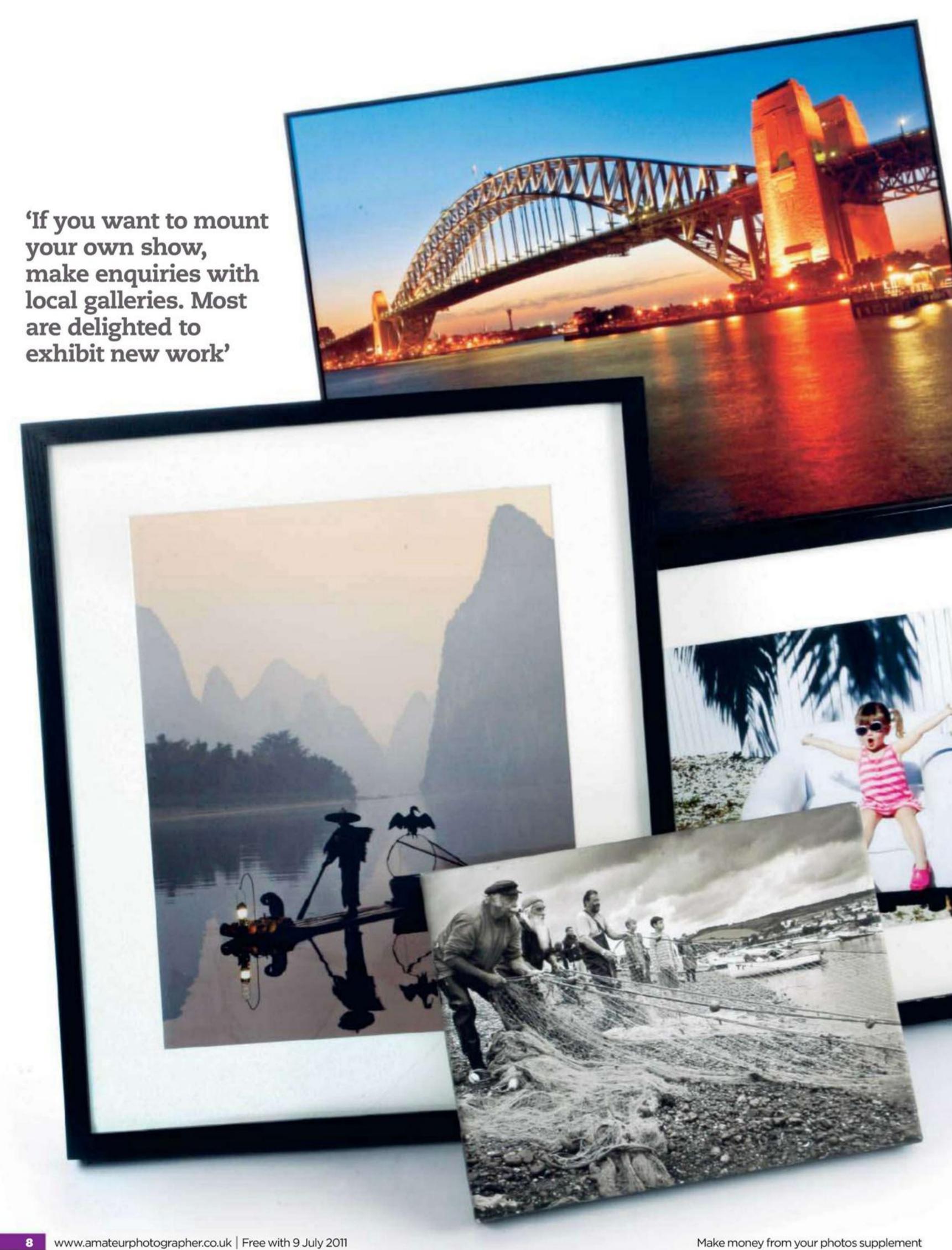
MICRO-STOCK LIBRARIES

www.istockphoto.com www.shutterstock.com www.dreamstime.com www.crestock.com www.fotolia.com

LIBRARIES

www.gettyimages.com www.gardenpicture.com www.arcaid.co.uk www.alamy.com





How to be

published for profit

Prints and exhibitions

It's a difficult market to crack, but the rewards can be immense

THE ART market is full of opportunities for making money from your photography. Nowadays, prints and canvases are often seen on the walls of many homes and most are derived from photographs. A visit to a store like IKEA will leave you in no doubt as to how big the market is, and other well-known stores such as John Lewis will only confirm the trend. Besides this mass market, though, exclusive limited-edition prints are sought after by collectors with some changing hands for thousands of pounds.

To break into the high-street market and these large department stores you will need to go through companies like the Art Group (www.artgroup.com). What this company does is act as a conduit for artists and photographers, and it supplies all the work you see in these stores (for more information see page 11). But that doesn't mean you don't stand a chance; you just have to make sure your work is of the highest quality, original and relevant to today's market. Prints sold in this way are perceived as decoration and, just as people redecorate their homes with a new colour scheme every few years, they are just as likely to replace their artwork, too! What this means is there is an ongoing market for new photography.

If you are determined to go it alone, a good starting point is to put on an exhibition. This could be a group show where you will be one of several photographers, or a one-man show where you will be exhibiting your work exclusively. Major cities across the country host shows like the London Art Fair, which provide an excellent showcase for contemporary photography. For the London show you will have to pay a non-refundable registration fee and your submission goes before a panel of judges, so there is no guarantee that your work will be chosen. However, if it is, you can be sure that the

people who come to view will be there for one thing – to buy art. To find out what group shows are on in your area look at local listings magazines or newspapers, or search on the internet. Another way to exhibit in a group show is to join a local camera club. Most have at least one show a year and this will enable you to get an insider's view of the competition.

If you want to mount your own show, make enquires with local galleries. Most are delighted to exhibit new work and should look favourably at your request. If they agree, the procedure normally means that you will supply all the prints and frames and be expected to hang them, although most galleries are quite good at lending a hand. You will have the space for a fixed amount of time and when your show finishes it will be your responsibility to dismantle and make good all fixings in the walls. They will promote and advertise the show, print a catalogue and help with a private view. This is where most of your sales will take place. The gallery will take 50% of every picture that sells so it will be shouldering the risk of losing money if nothing is sold. Alternatively, some galleries can be rented, which will make you responsible for everything but will allow you to keep all the proceeds.

Pricing prints is a difficult area and there will always be cases where someone will quite happily hand over £500 for a signed limited-edition print while others might find the same unsigned shot expensive at £5! Only by experience and careful study of the market can you begin to get an idea of your pricing structure. If you do sell limited-edition prints they must be signed and numbered, and preferably come with a certificate that has a matching hologram with one on the reverse of the print. A word of warning – remember the value of

exclusivity is price and do not sell more than the edition as it will diminish your reputation and the resale value. Of course, you can always sell the same image unsigned and un-numbered, but at a far lower price. These are known as standard prints.

When making your prints, choose the highest-quality paper, such as Hahnemühle Photo Rag, and make sure you have the correct profile for the printer, paper and ink combination. If in doubt, you can always use a professional printer such as Tapestry or Spectrum. This will cost more but the results will be perfect and, when you have taken into account the purchase of a decent printer, paper, inks and so on, it might be more cost-effective.

Another way to sell prints and canvases is at country fairs and exhibitions sponsored by home lifestyle magazines. Here you rent an area by the square foot, which will usually will give you three blank walls upon which to hang your work. The organisers will take care of all necessary promotion and, in the case of magazines, such coverage is nationwide.

Finally, try selling your prints over the internet, via your own website or eBay. List your prints with care and give as much information as possible, including any edition number along with the type of print (giclée, for example), its size, whether it is in a matt or gloss finish and if it comes framed.

TOPTIPS

1 RESEARCH

Visit national and local exhibitions to see the current state of the market

2 EDIT YOUR IMAGES

Include only the most outstanding pictures in your collection

3 PHOTOFINISHERS

Research them, as very few are able to produce fine-art quality prints

4 LIMITED EDITIONS

Do not exceed your limited-edition print run. It will backfire on you

5 LISTEN

Listen to collectors and the public. They are the people who will buy your work

USEFUL SOURCES

Exhibition printers

www.spectrumphoto.co.uk www.tapestry.co.uk

Major art fair

www.londonartfair.co.uk

Supplier of fine-art paper www.rkburt.com

Listings of galleries throughout the UK

www.galleries.co.uk



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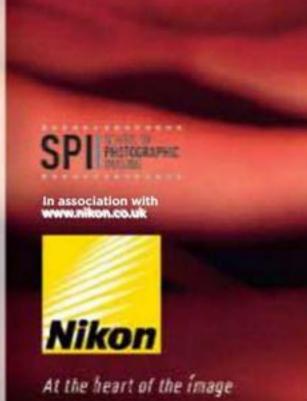
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How to be

published for profit

Posters, calendars and cards

Take advantage of a booming market

TODAY we celebrate more events than ever before and the market for photographs to commemorate them has boomed. Whether it's a greeting, invitation or thank you, everyone likes receiving a card or postcard – and the gift market for calendars is just as impressive. So how can you get in on the act and start earning money in this way?

The first place to start is the high street. Most large towns and shopping centres will have a well-known specialist shop or department store that stocks a range of differently themed cards and calendars. Even a local newsagent will sell a limited range, so a study of the market is essential. Is where you live on the tourist route? If so, is there a range of really good cards that show local places of interest at their best? Does anyone stock panoramic cards, folding cards or sets? Is the photography modern or the same old hackneyed imagery that has been around for years?

Many of these high-street names will not buy directly from the photographer, however. All the buying is instead filtered through a company like the Art Group, which, if it likes your submission, will market, print and deliver on your behalf and you will be paid either a fee or a royalty. And although you might have submitted your work for greetings cards, the company might see it as appropriate for posters and calendars, too, and will design and print your image in ways you might not have imagined. You might question the company's commission, but consider its contacts and distribution network. The 'Tennis Girl' poster, for instance, is reputed to have sold more than two million copies. Would you have the knowledge and contacts to sell that number yourself?

If you cannot find a distributor, you

can always publish and sell your images direct. In doing so, you will need to decide whether to print the cards yourself or have a professional printer do the job for you. The main drawback with using a printing firm is the initial financial outlay and storage. It probably won't be worth printing fewer than 1,000 units at a time, and unless you have an advance order it might take months to sell them. If you print your own, you can

make a single card at very little cost. The most important part of producing your own work is the machine you print it on, together with the appropriate profiles for your chosen print media. A printer that can handle A3+ paper should be seen as the minimum size. You will also need a supplier of envelopes and acetate sleeves for your cards to go in, for both protection and a professional look. If you are going to sell them at trade fairs, events and exhibitions, you might want to consider a 'spinner', a portable holder that can display up to 48 different cards at a time in batches of 12.

Although a risk, you could try offering

TOPTIPS

1 PRINTING

Make sure your computer screen is properly calibrated and your printer, inks and paper are up to scratch

2 PRESENTATION

This is the key to greater sales. Choose quality envelopes and protect them with a clear, sealable acetate

3 SUBMIT YOUR WORK

Try one of the larger suppliers. Often this is the only way to get your work into the big high-street stores

4 PROMOTION

Always include your details on any cards or calendars you sell. These could lead to other commissions

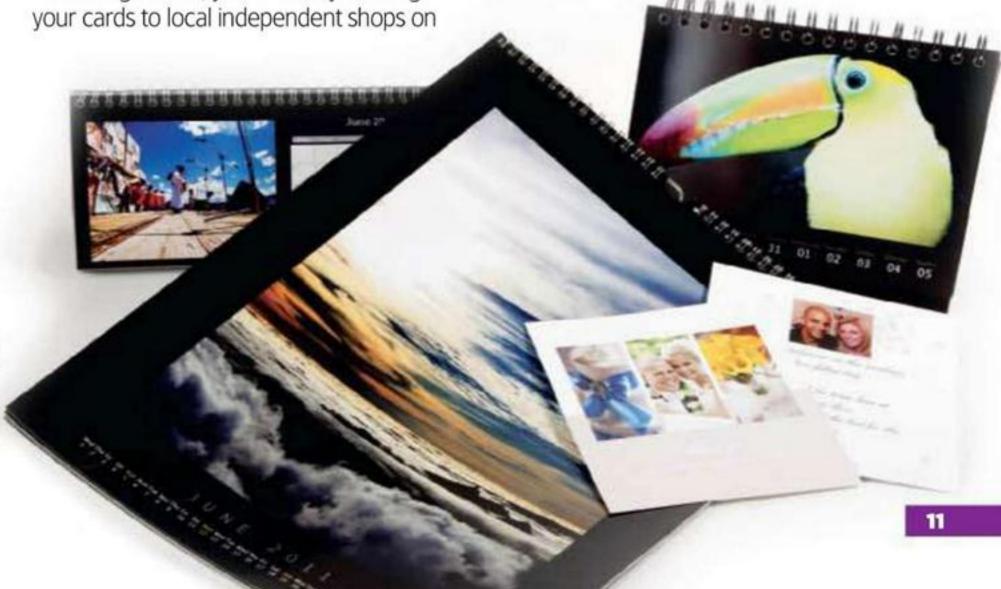
5 RESEARCH

Visit well-known high-street card shops to see what sells

a sale or return basis. As the shops are local, you can easily observe what sells the most and plan future shoots. For example, if still-life images of flowers sell more than landscape or people shots, shoot more flowers. The trick is to come up with new ways of seeing your subject.

You could also produce exclusives for local companies. Allow them to choose an image from your library and then print a personal message for them. Better still, aim for a commission to take exclusive shots for their cards and calendars. A discreet line on the back with your details could lead to many more sales, so don't forget this important aspect of promotion. The same is true with calendars: make sure you include your details at the bottom of every month.

Finally, try selling through your own website. You can give discounts for quantities or sets and set up a simple payment method via the likes of PayPal. A simple-to-operate website can be bought for a few pounds and could pay for itself within months. A.P.





TOPTIPS

1 RESEARCH

Study the market thoroughly and read essential guides, such as the Writers' & Artists' Yearbook

2 DEFINE YOUR USP

If you are seeking a mainstream publisher, define your unique selling point

3 IMAGE QUALITY

Make sure your pictures are of the highest possible quality

4 NEGOTIATE

Agree your fee with the magazine before your image is published

5 PEOPLE SHOTS

Make sure all images containing people are backed up by modelrelease forms

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www.thamesandhudson.com www.octopusbooks.co.uk/mitchellbeazley www.dk.com www.phaidon.com www.taschen.com

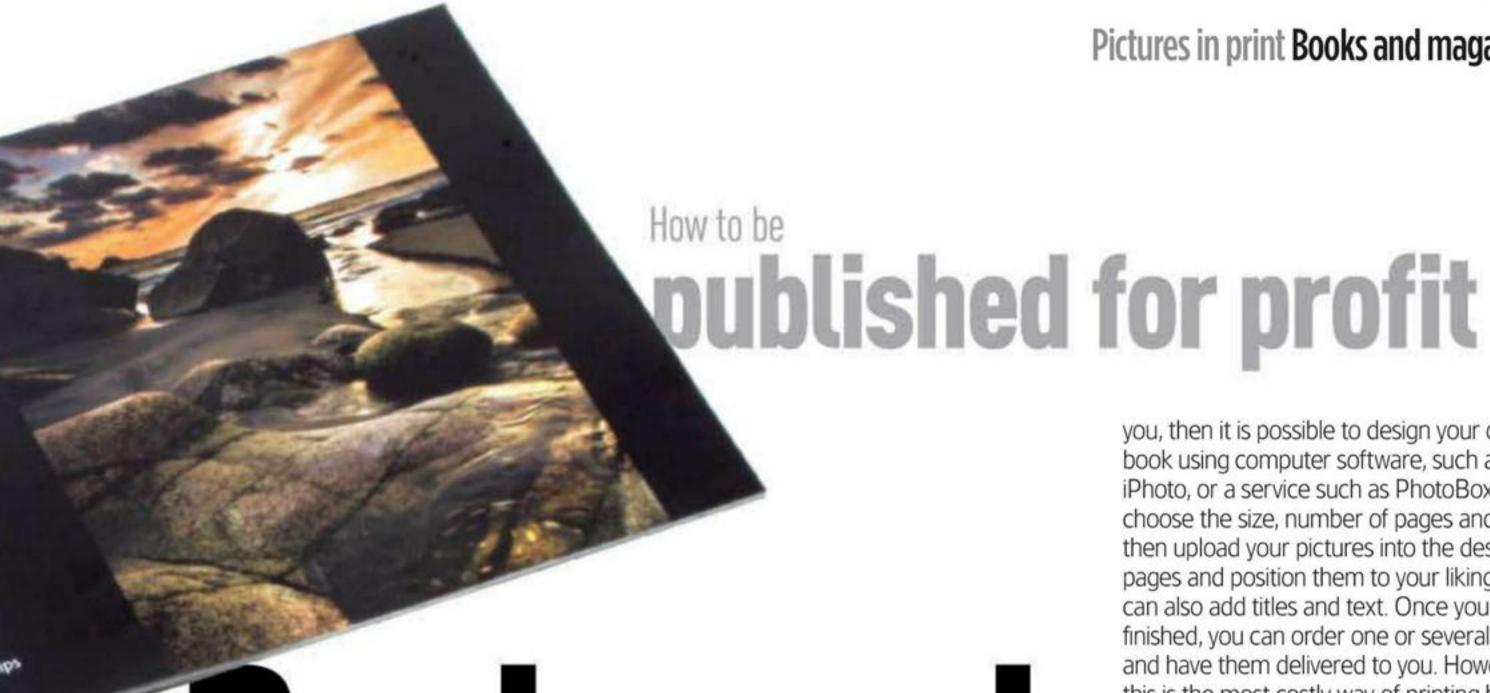
PRINT ON DEMAND

www.printondemand.com www.printandpublish.co.uk www.xlibris.com www.blurb.com www.photobox.co.uk

MAGAZINES

Find a wealth of information in the Writers' & Artists' Yearbook (visit www.writersandartists.co.uk)





Books and magazines

The printed page is still a valuable source of income

IN THIS technological age, with so much information available online that can be viewed on your computer, eReader, iPad or mobile phone, it is easy to see books and magazines as old-fashioned. However, for many people the feel of holding a book or magazine and physically turning the pages is, in itself, as much a joy as the content.

If you have an idea for a book based on your pictures, there are three main routes you can go down. The first is with a mainstream publisher such as Thames & Hudson or Mitchell Beazley. The second is what is known as print on demand (POD). The third is to print your own book using an online service, like iPhoto or PhotoBox.

When submitting your work to a mainstream publisher you will need to direct it to the relevant department and commissioning editor. An initial phone call should establish this. If you have never been in contact before, use post rather than email as an email could go straight into their spam folder and never get read. You will need to write a synopsis no longer than one side of A4 that will succinctly explain your idea, who you think will buy it, why it is different from all other books on the subject, whether you think it will sell overseas and how much of it is already written and photographed. On top of that, it could be an uphill task if you are not well known in the field.

Publishers will have their own editors and designers to help create your book, as well as contacts with printers that will give them the best deals, making your book competitively priced in the bookshops. They will also have overseas agents who will sell and promote you and, most importantly,

they will have contacts with publishers in other countries so they can sell co-editions. Without this help it is unlikely you will be able to publish a book in this way. The reason is that the bigger the print run, the more cheaply the book can be produced. So if it can be sold to several countries in advance, even in different languages, the printing costs will fall dramatically as the quantity increases.

Correspondingly, you should also consider how easily your concept will translate in terms of international appeal and relevance. For instance, if you have an idea for a book on English cricket pavilions, ask yourself if it is really going to sell in the United States, no matter how stunning the pictures.

If you are convinced that your pictures are worth publishing even though the subject is esoteric, you could consider POD. This is where you edit and design the book yourself and submit it to a specialist POD company on disc. You will be given the choice of size, paper quality, whether you want soft or hardbound and whether it has a jacket or PLC (printed laminated cover). Once all that is finalised you can then order one copy or 2,000 copies, which can be sent to you or to another specified address. This means you could promote your book on your website, choose the price and, if people buy it, the order goes to the company that will deliver after printing. The printer then collects the money, with the balance paid to you after print and distribution costs have been deducted. Some POD companies have offices in other parts of the world, such as the United States, which means that distribution costs can be kept to a minimum.

If neither of these methods appeals to

you, then it is possible to design your own book using computer software, such as iPhoto, or a service such as PhotoBox: just choose the size, number of pages and so on, then upload your pictures into the desired pages and position them to your liking. You can also add titles and text. Once you have finished, you can order one or several copies and have them delivered to you. However, this is the most costly way of printing books, so if you are going to sell them you need to be sure that the price is attractive.

Besides your own dedicated book, publishers also create picture books from a variety of sources. This could be on world architecture, for example, and include the work of several photographers. Study publishers' catalogues to see the areas they cover and let them know that you have a stock of relevant images.

Earning money from selling pictures to magazines can be a lucrative way of supplementing your income, because the weekly or monthly deadlines of magazines mean they have an insatiable appetite for imagery that far exceeds book publishing.

'You should consider how easily your concept will translate in terms of international appeal'

As with other areas, research is paramount. The vast majority of magazines are specialist titles so, for example, there would be little point in submitting landscape pictures to a mother and baby magazine. But if you had shots of a young family on a camping trip, then one of an idyllic landscape might be relevant. If you have pictures of trains, particularly steam engines, make sure you also submit details such as mechanical parts.

Model-release forms will be essential if there are people in your shots. Without a form it is unlikely that a magazine will publish the images so make sure you obtain one from the person, or from the parent or guardian if it's a child. Similarly, buildings might require a signed property-release form.

All magazines will have a pricing policy known as a page rate. Usually the fee will be determined by the size of the picture: 1/4, 1/3, 3/4, full-page and double-page spread, for example, together with front and back covers. Of course, with an exclusive picture, particularly of a celebrity, then the rate is open to negotiation.

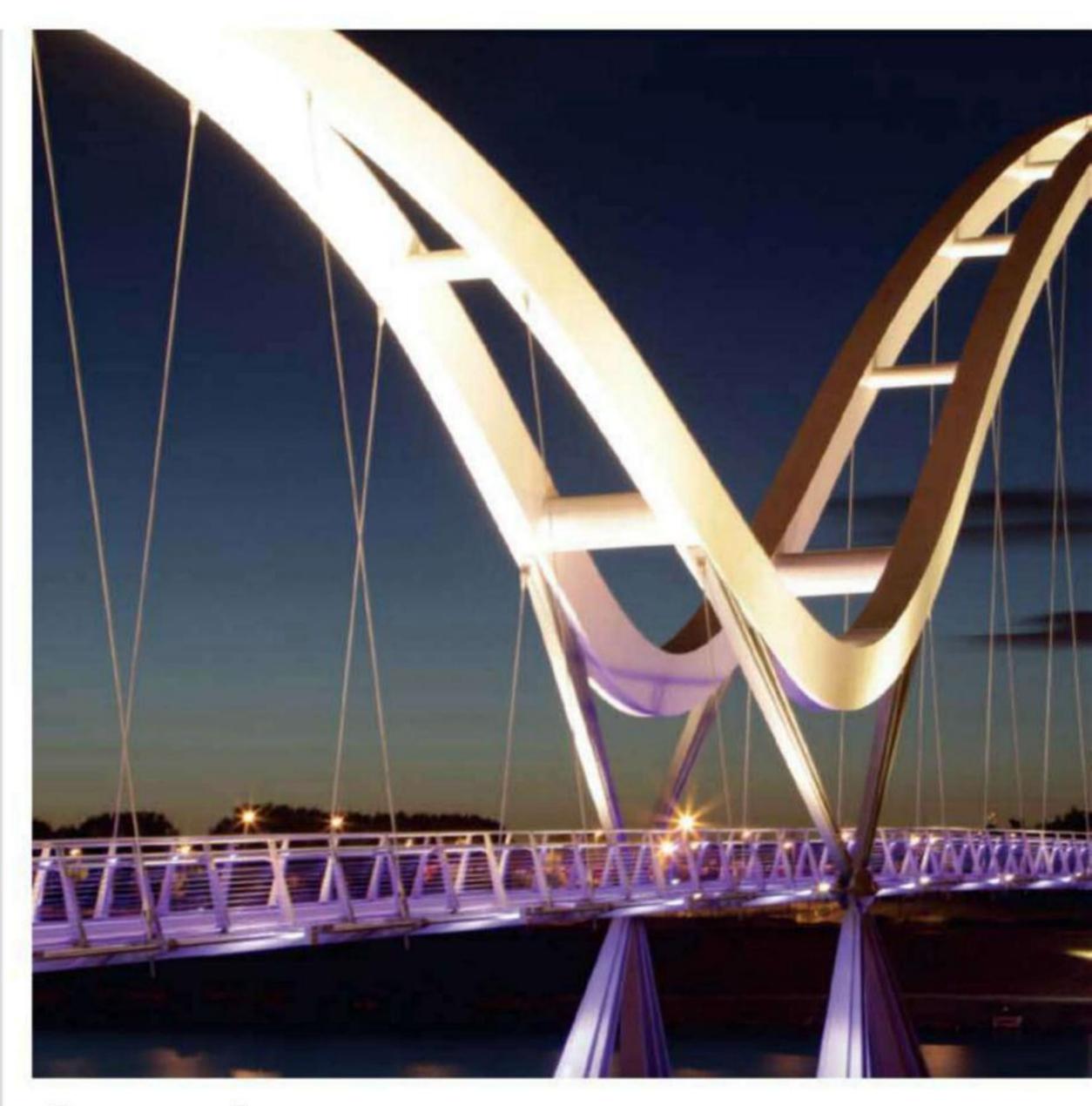
Many thanks to PhotoBox and Annabel Williams for the loan of framed and canvas prints, calendars, books and greetings cards

Inside Stories

Submitting images to stock libraries is a good way to get your photographs published, but it can also be hard work. **Richard Sibley** talks to three people who sell a number of images each year and finds out the secrets behind their success

living solely from shooting stock photography, but far more use it to supplement their main income. The average amateur photographer shouldn't expect to earn a lot of money from selling their images, but for some it can provide a regular income and be enough to, say, upgrade to a new camera or lens.

When you start submitting your images it can be a bit daunting, but don't forget that every photographer has been in this situation. I spoke to three very different photographers about what images they submit to stock libraries, how they submit them and what advice they would give to those wishing to start submitting their own photographs. We start with Alistair Shankie, who has been submitting images to stock libraries for about four years and is now starting to earn a second income from sales of photographs.



Starting out

when he was given a Vivitar compact camera for Christmas in 2006. He used the camera mainly to take a few photographs and videos of his family and their pet dogs. However, in April 2007, after reading an article on making money from stock photography, Alistair signed up to iStockphoto (www.istockphoto.com) under the user name Shank Ali.

Before being accepted to sell images on iStockphoto, contributors must pass an initial appraisal. 'I uploaded three images from my point-and-shoot camera, and all three were rejected for camera shake, poor lighting and overexposure,' says Alistair. Undeterred, he participated on iStockphoto's critique forum, took on board the advice and submitted another selection of images. Once again, all these failed to pass the initial appraisal.

At this point Alistair became disillusioned, but decided to try again after he bought a Canon EOS 400D DSLR. 'It was this camera that reignited my interest in photography,' he says. 'After some more advice and reading the basics about photography, I was finally accepted as a contributor in November 2007 after months of trying.'

At first, Alistair shot the images he enjoyed taking, but sales of these were sporadic. 'You need to understand who is visiting the stock library and buying photographs,' he says. 'Search the library of images and look at what images are selling. Then try to think of an original concept.'

Alistair's first concept was very simple. 'I placed a sticking plaster on the finger of my left hand and rested it next to the white cross of a green first-aid box,' he explains. 'The camera was on a tripod with a two-second self-timer, and I used two 40W household lamps pointing down at the scene.' Alistair has sold more than 100 copies of this simple image (see right) to date.

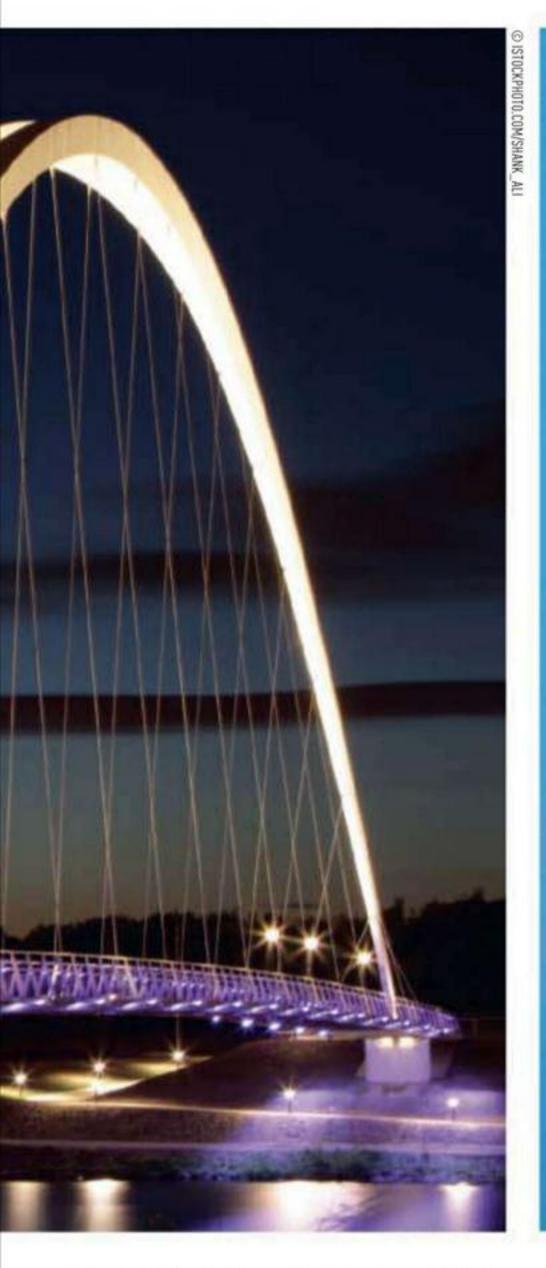
After some initial success, Alistair invested his earnings in new kit. He currently uses a Canon EOS 5D Mark II with a Canon EF 24–105mm f/4 USM lens for most of his photography.

From a very small and frustrating start,

Above: Although Alistair enjoyed photographing night-time scenes and architecture, he soon found that more conceptual images sell more

Above right: As an engineer, Alistair takes advantage of opportunities that are available to him. This welding photograph is one of his best sellers

Right: This simple first aid image has sold more than 100 times





micro-stock photography now earns Alistair a nice second income alongside his full-time job in engineering. His sales have just passed the 7,000 mark, and he has 1,800 images for sale on iStockphoto. 'Last year I banked £4,985 from my hobby,' says Alistair. 'I take cash out every week now and can make between £70 and £150. Advertisers are looking for different content these days, so if you keep shooting and uploading different

concepts you stand more chance of selling your photographs. It's a great feeling when your images start to sell, and once it happens you want to experience that feeling again and again. I have put the work in over the years, which means I'm shooting, editing or uploading in my free time most days. I haven't had a break in three years, but it's enjoyable, fun and rewarding, both creatively and financially.'



ALISTAIR'S TOP TIPS FOR GETTING STARTED

Invest in a tripod. Although many lenses and cameras have image stabilisation, your images need to be as sharp as possible when viewed at 100%. Also, use a self-timer to avoid any camera shake. These two tips can really improve your chances of having your images accepted

When photographing macro images, make sure that your subjects are clean and free of dust and dirt

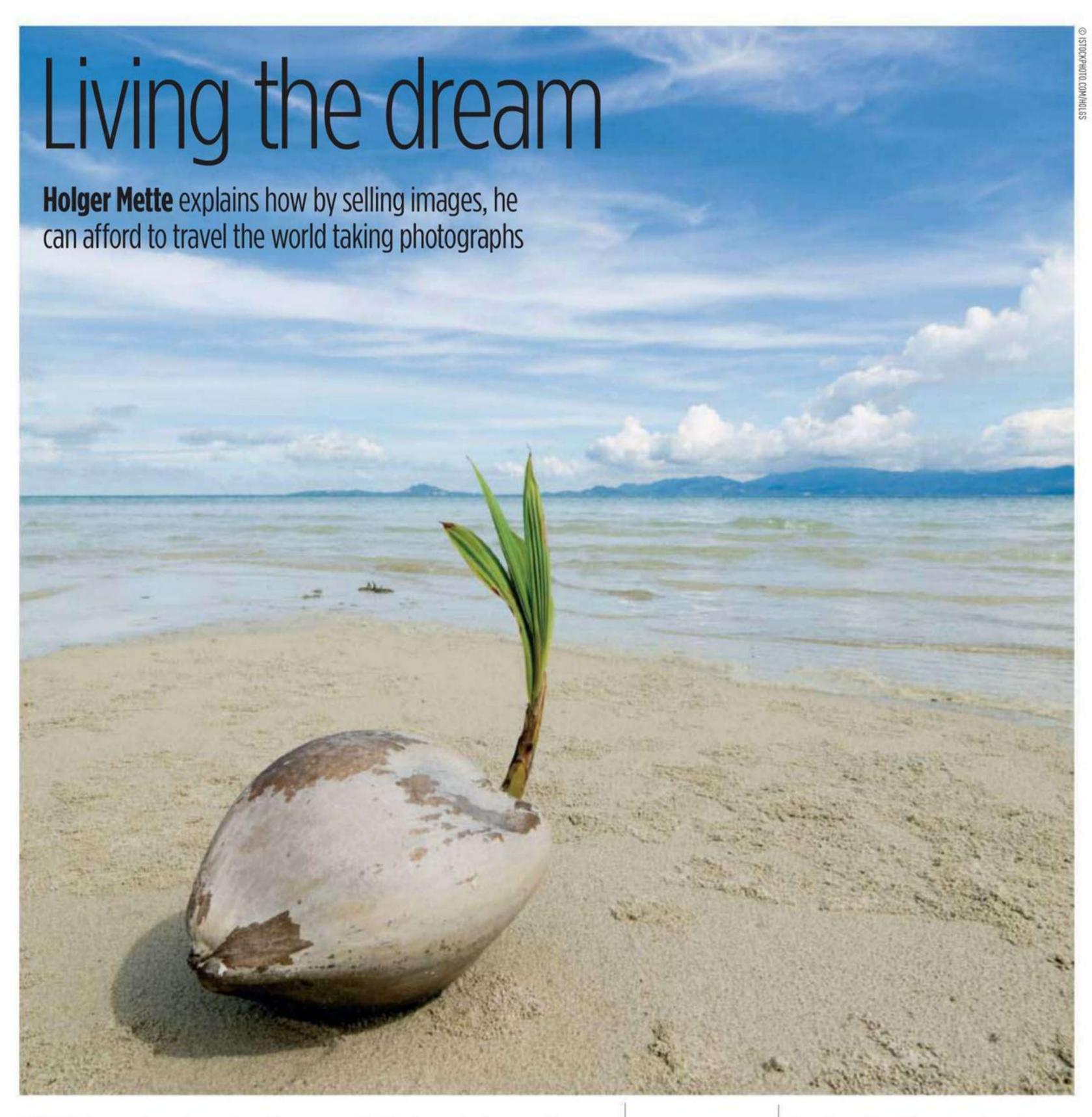
Downsize your images to help improve quality. This can help an image appear sharper, as well as helping to reduce image noise and any artefacts

Lighting is very important, whether it is studio or daylight. Use diffusers and reflectors to make sure that the image is well lit

Look at your images at 100% before submitting them. This is what the inspector will do, so it is important you do this as well

Keep it simple. Do not clutter compositions, and think about where the subject is placed within the image

Take lots of photographs.
Learn what your camera
can do and control it.
Bracket your images and
experiment with depth of field



MANY photographers dream of travelling the world, exploring wonderful foreign locations and, of course, photographing every step of their adventure. For a few photographers this dream is a reality. One such photographer is Australian Holger Mette, who joined iStockphoto in 2005 and now travels the world taking stock photographs every day.

Holger pays for his travels almost entirely through his stock photography. In the past five years he has visited around 65 countries, and has already visited nine this year. However, with a EuRail pass (www. EuRail.com) he plans to visit many more European countries over the next few

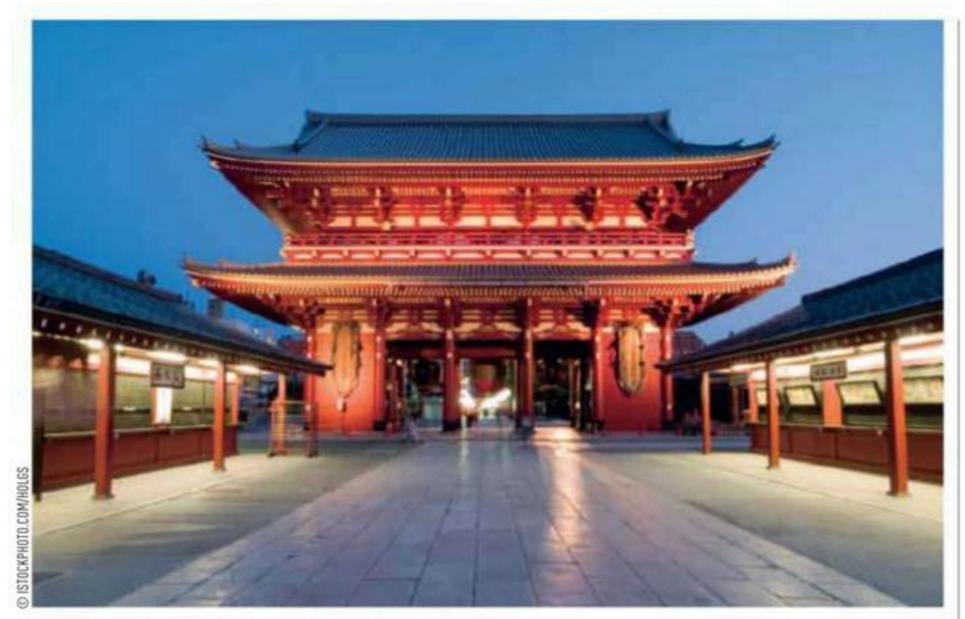
months. The longest he has stayed in any one place was when he rented a riverside apartment in Bangkok, Thailand, for six months last year.

Holger's portfolio of images is like a guide to the world's most famous locations and landmarks, taking in everywhere from London to Bangkok, and his best-selling image is a shot of the fortress in Dubrovnik, Croatia, that has had more than 400 sales.

With this amount of travelling, Holger has built up a huge archive of more than 110,000 images, with almost 2,000 currently for sale on iStockphoto. His sales are in excess of 13,000, but he still has some 3,500 images waiting to be uploaded

With plenty of room for text to be added, this simple scene is an ideal stock image from his archive. 'Many of my favourite images are still missing from my portfolio because iStockphoto only recently started to accept editorial–style photography,' he says. 'It's going to be a while before I go through and upload some of these.' And that's not including all the new images Holger will be taking on his travels. 'Some places like London are great for street photography,' says Holger. 'I shot 8,000 images in ten days, but it was ten days of continuous sunshine, which I'm told isn't entirely typical!'

The accommodation isn't always glamorous and it can be difficult to find a good Wi-Fi connection to upload images, but during the day Holger takes as many



With more than 400 sales, this photograph of a Japanese Temple in Asakusa, Tokyo, is one of Holger's best-selling images

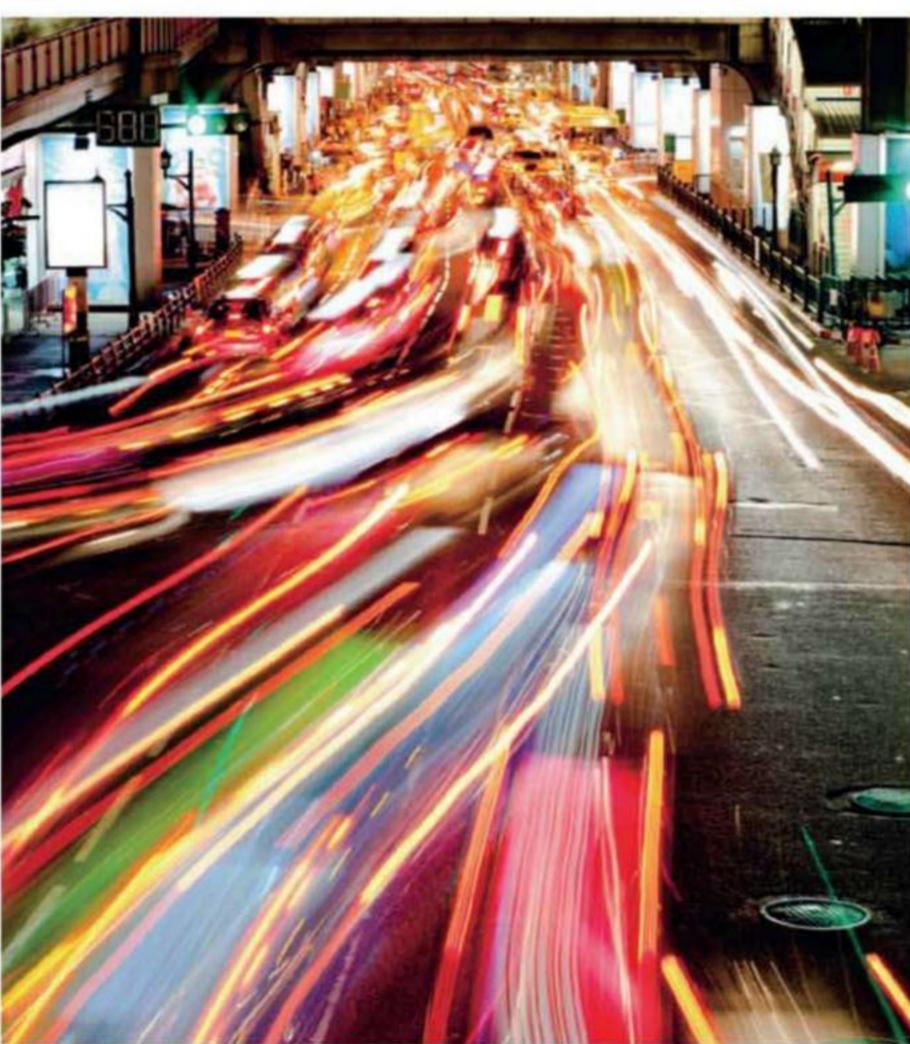
HOLGER'S TOP TIPS FOR TRAVEL PHOTOGRAPHY

Travelling the world doesn't have to be expensive. Holger's expenses are much less than they would be if he were living at home in Sydney

Often it takes time to build up an alternative income. For Holger, savings were a key factor that allowed him to do this

With photography you never stop learning. Holger learns through reading and by trying out new ideas

The micro-stock industry is changing. In many ways it's harder now to break in because the standards are much higher and there's more competition, but it's still possible



This image was taken when Holger was visiting Bangkok, Thailand

LIKE any other type of photography, your choice of camera and lenses for stock photography will depend on what you are photographing and what you can afford. High resolutions and low noise mean larger images that can potentially earn you more money as your photographs

EQUIPMENT

are more likely to be accepted.

With this in mind, the Hasselblad H4D-40 is a fairly popular but expensive choice, and used only by full-time photographers. A far more affordable option is the Canon EOS 5D Mark II, which is favoured by a large number of stock photographers. With the price of many images sold on micro-stock libraries dependent on size, the 21.1-million-pixel resolution of the EOS 5D Mark II gives photographers the chance to earn up to twice as much money as they would had the images been taken on a 12-million-pixel camera. It also allows photographs to be downsized, to help reduce image noise and improve sharpness, yet still be sold for a decent amount.

However, a top-of-the-range, high-resolution camera isn't essential. As Holger says, a smaller, lighter camera is often preferable if you are travelling. It means you can take the camera with you everywhere. For this reason, compact system cameras are popular, as are high-end compacts with APS-C-sized sensors, such as the Fujifilm X100 and Leica X1.

Some photographers have even had images accepted from compact cameras, such as the Panasonic Lumix DMC-LX5, the Olympus XZ-1 and the Canon PowerShot G12. However, you have to be extremely careful about how images are shot using these cameras. Use the lowest ISO sensitivity and shoot raw files. Carefully edit images for noise and sharpening. Even then, it may be necessary to downsize the image to pass a quality-control inspection.

photographs as he can, and then edits and uploads them later. If Holger stops travelling, his images will still keep earning him money, and the more photographs he edits and uploads, the more chance he has of earning money, which at the moment he uses for further travels.

When he has time, Holger also keeps an online blog at www.veoelmundo.com (veo el mundo is Spanish for 'I see the world'), where he lists his current itinerary and posts images taken on his travels. Best of all, he posts advice and articles for those interested in travel photography.

Although Holger now uses a full-frame Canon EOS 5D Mark II, for many years Olympus four thirds models were his cameras of choice, particularly the Olympus E-30. 'Many people seem to assume that Canon and Nikon are the only cameras for professional use,' he says. 'If you don't need a file size of 20 million pixels, then there are often better options available. For travel photographers, a compact system is a very desirable attribute'.

With this in mind, Holger currently also uses a Panasonic Lumix DMC-GF1 with a 20mm f/1.7 pancake lens, saying that 'it is a beautiful combination for street photography because it's so unassuming, but still fast and has great image quality'.

Passing inspection

Carole Gomez reveals what the inspectors look for in an image

EVERY image that is submitted to a stock library is inspected. The inspectors look at suitability of the subject and image, assess the lighting, colour and contrast, and view the images at 100% to look for flaws.

Carole Gomez took up photography in 2000. Five years later she joined iStockphoto to fund her purchase of better equipment, although she realised early on that she wanted to make it her career. Now, she is not only a photographer with more than 25,000 sales, but also an image inspector. She is one of a team of inspectors who have to make sure that every one of the 250,000 images that are submitted each month are good enough to go on sale.

'Around 60% of the images that are submitted to iStockphoto are accepted,' says Carole. For those images that don't meet the standards, there are a number of reasons why they fail, with dust spots on the sensor, image noise and artefacts being the most common.

'It can take a while to understand our technical requirements regarding artefacts and compression,' adds Carole. 'It's a different requirement from, say, event or wedding photography. We have some excellent resources online to help explain what is likely to cause a rejection from iStockphoto, and how to avoid it.'

Lighting can also be tricky for those just starting out. Carole sees many images where natural lighting hasn't been taken into consideration. 'We have photographers around the world, so we're lucky to be able to draw on their local resources,' she says.

'However, submitting an image of the Taj Mahal in Agra, India, during the harsh midday sun, just because that's the time you happen to be there, will result in a rejection. Instead, try to plan the time of your shoot around the light for the best possible conditions.'

Occasionally there are exceptions to the rules on noise and artefacts, but the image must be outstanding to pass this stage of the inspection. 'Quality and subject matter are parts of the same whole, but it is true that a little noise is much more likely to be forgiven in an outstanding, unrepeatable and highly sellable image taken in challenging conditions,' she explains. 'The same amount of noise would probably not be acceptable in, say, an isolated object where the photographer is in control of the lighting. Pushing things a little too far in post-processing can also cause information to be lost and introduce compression damage.'

One area that is often an afterthought for new stock photographers is keywording. 'Buyers can only find your images if you've used the correct keywords,' says Carole, 'so think about what's in the image and make sure you include it in the keywords.'

Above right: This flower image has sold over 400 times

Below: This warehouse shot is Carole's best-selling image with more than 900 sales



You have 50 words to describe the vital things in your image, so use them wisely. Make sure you have described the image in terms of who, what, why, how when and where

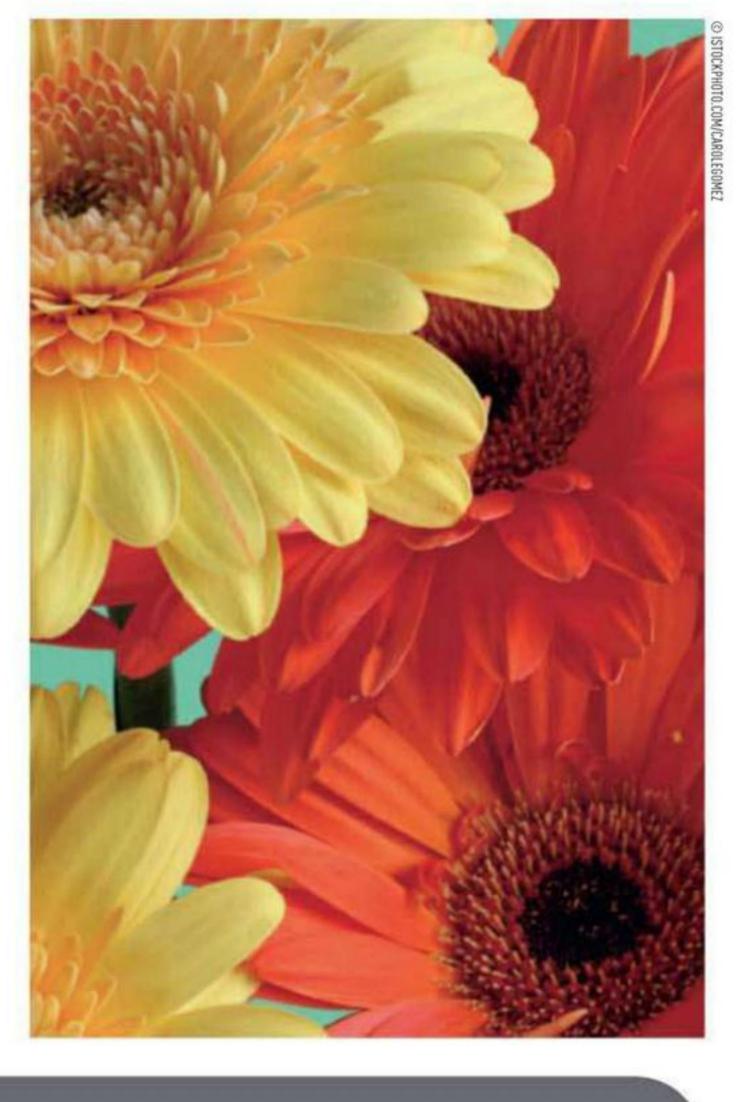
Don't include things that you think the image will be used for. For example, you have an image of a man holding a red rose proposing to a woman. Words like rose, man, woman, love, proposal, romance and anything else you can actually see in the image are great. Words like greetings card

and valentine's card are not

Similarly, don't get too microscopic about what's in the image. For our imaginary man with the red rose image, we don't want skin, hair or teeth. Sure, they're in the image, but these terms are not what the image is about. Try to think like a buyer: if you needed an image of teeth, would you be pleased to see this image in your search results?

Irrelevant keywords waste a buyer's time. We work hard at iStockphoto to cut down on irrelevant keyword spamming. To this end, checking keywords is part of the inspection process. If you're a non-exclusive contributor and have included lots of irrelevant keywords, your file will be rejected and we will advise you of the words that need to be removed

Read our article on keywords at www.istockphoto.com/article_view. php?ID=105







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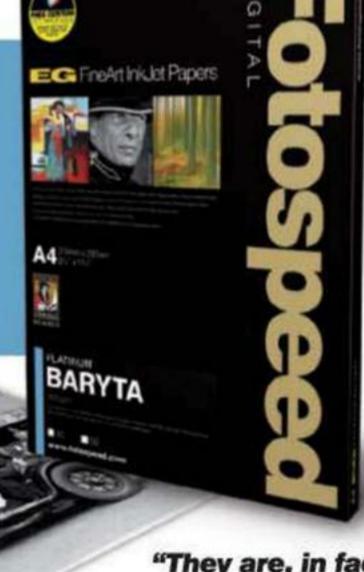
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Up to standard

With stock libraries having strict quality-control standards, **Richard Sibley** explains why a photograph might fail to make the grade and how you can rectify the issues

THE FIRST hurdle you have to overcome before you submit your images to a stock library is to pass that library's quality-control standards. Each stock library will have its own set of standards that are carefully outlined and detailed on each company's website. The starting point for any contributor should be to read the standards thoroughly and try to adhere to them.

Before you submit an image, find out whether the site has any contributor forums, particularly critique forums. Some stock libraries, such as iStockphoto, have a number of forums (visit www.istockphoto. com/forums.php). Photographers can upload their images so others can critique the suitability and technical standard of the photographs before they are submitted. If any faults are found, the photographer can correct them before submitting the photograph. Similarly, if an image has failed to meet the correct standards, it can be posted in a critique forum so advice can be given about how it can be corrected.

Although the specific requirements of each library are different, the general image quality rules are largely the same.

IMAGE NOISE

Some image noise is inevitable with almost every camera, and most stock libraries will accept this to a certain degree. However, while slight luminance noise can be overlooked, the grainy images produced by high ISO sensitivities and colour noise will be rejected. For this reason, most photographers will only shoot at the base ISO sensitivity, which is usually ISO 100 or 200. This is not to say that images taken at higher sensitivities will fail inspection, as it depends on the scene, the camera used and how careful the photographer has been with the lighting and editing.

Just as bad as image noise is severe noise reduction. Images that have lost texture and detail due to overly aggressive noise reduction will also be rejected, so use noise reduction appropriately and sparingly. Generally, you can turn any in-camera noise reduction to its minimum setting, or even turn it off completely. It is always advisable to shoot raw files, particularly for stock photography images. In this case, set your raw-conversion software to perform the minimum amount of luminance noise reduction, but you can be more generous with the colour noise reduction if necessary.

SHARPENING

Like noise reduction, sharpening should be kept to a minimum. Over-sharpening can produce halos around the edges of a subject and introduce artefacts. Make sure that the image appears sharp and in focus, but don't



SENSOR SPOTS

one of the most common problems seen by an image inspector is sensor spots. These spots are created by small dust particles on a camera's image sensor. When shooting with a large aperture these spots are often too blurred to be noticeable, but as soon as the aperture becomes smaller they start to show, appearing as black spots or lines on an image. They are common in landscape photographs where they appear in the sky.

Sensor spots are easily removed using either the Clone, Healing or Spot Removal tools found in most image-editing software. Make sure you view all areas of an image thoroughly at 100% before submitting it so you can find and remove these blemishes.

View all your images at 100% and check very carefully for dust spots





use it to try to bring out detail that isn't sharp in the first place.

As a general rule, use the camera's default sharpening setting for in-camera JPEGs. For raw files, it will largely depend on the software. For the most part the default setting should be fine, but occasionally this may be increased or decreased according to the subject. Remember that as well as detail, sharpening can also have an effect on the appearance of luminance noise, so excessive sharpening should be avoided.

IMAGE SIZE

Different libraries have different requirements when it comes to the size of the images that can be submitted. Alamy (www.alamy.com) requires that images be taken with a DSLR camera of at least 6 million pixels to give an uncompressed image size of 17MB at 8-bit. This means that when the image is opened in editing software it should be 17MB in size. This does not refer to the actual file size, which will usually be far smaller, as most file types, such as JPEG files, compress the image data. The image size, in MB, can usually be found in your image-editing software, while the resolution and dimensions can be found by going to Image>Image Size. However, images uploaded to Alamy must be 24MB when uncompressed. This means that any images that are smaller should be interpolated to make them the correct size.

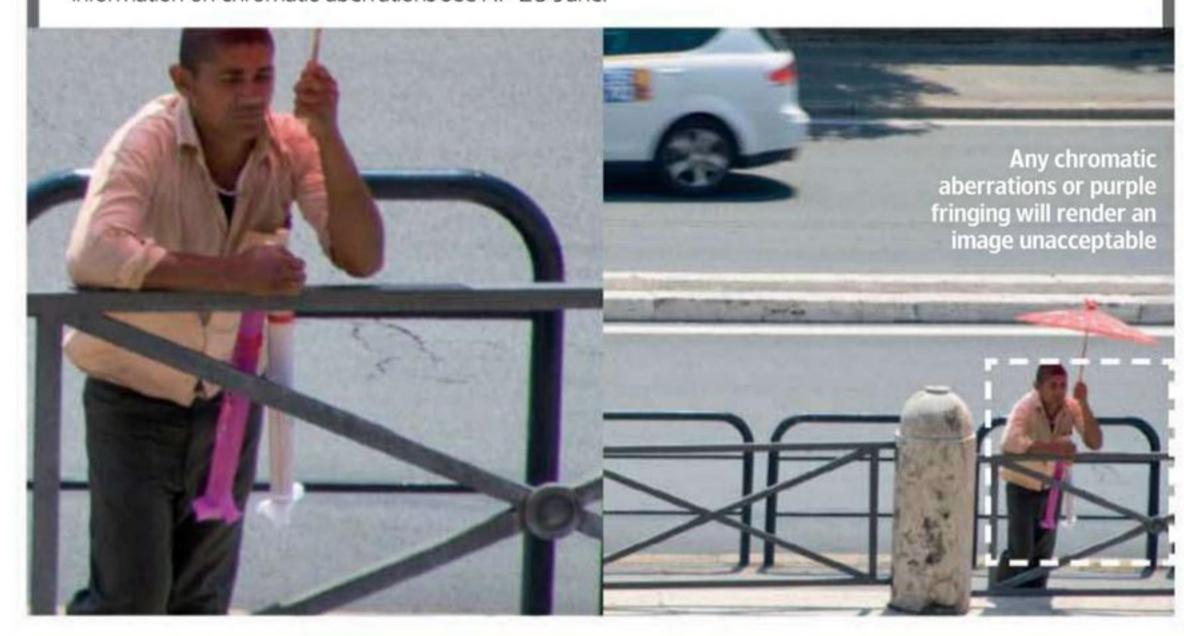
If you have the option, always resize images using bicubic resampling, or use on One Software's Perfect Resize 7 (formerly Genuine Fractals), which costs £98 for the standard version (visit www. ononesoftware.com). This should ensure that artefacts aren't introduced when images are resized.

Micro-stock sites often allow for far smaller images to be uploaded. For example, iStockphoto has a minimum image upload size of 1600x1200 pixels, which is an image size of 2 million pixels. However, as images are priced according to their size, uploading such small images is unlikely to earn you a lot of money. Instead, upload the largest image you possibly can. Images over 12.3 million pixels are considered XL on iStock and they sell for four times the price of a 2-million-pixel, medium-sized image.

However, there are benefits to reducing the size of your images slightly. Smaller images will be perceived as being sharper, while downsizing can also help reduce the appearance of image noise. For this reason, it can sometimes be an advantage to reduce the size of an image in editing software from, say, 16 million pixels to 12.3 million pixels. Both these sizes are considered Extra Large on iStockphoto, so despite the 4-million-pixel difference in size they will sell for the same amount. If you have a great image but it suffers badly from noise, it may well be worth downsizing it to just 6 million pixels to help it pass the quality inspection. Obviously it will not sell for as much money, but it is better to have some money than no money at all because it is not available for sale in the first place. AP

CHROMATIC ABERRATIONS AND PURPLE FRINGING

BOTH chromatic aberrations and purple fringing should be removed from images before you submit them. Nearly all raw converters have the facility to remove both these distortions using basic controls, but sometimes further manual editing, using desaturation or cloning tools, may be necessary. For more information on chromatic aberrations see AP 25 June.





IN-CAMERA JPEG OR RAW?

BY BEING very precise with lighting, exposure and colour control, some photographers shoot only JPEG files and still have their images accepted by stock libraries. However, the overwhelming advice is to shoot raw files. If you need to make any corrections, be they colour, contrast, sharpening or noise reduction, they are better made to a raw file than a JPEG.

Every time a JPEG file is edited some information is lost, and every time a JPEG file is resaved image data is compressed. This type of editing is known as destructive, as the original file is degraded every time it is edited and saved. This can cause colour

banding, artefacts and a loss of detail.

By comparison, the changes to raw files are only applied when the image is exported. Any editing is saved as a set of instructions and not as part of the image itself. These instruct the software about the changes that need to be made and they are only applied when the raw file is exported as another file type, such as a JPEG. The original raw file is then always available for further editing without affecting image quality. When exporting a JPEG file, always make sure you use the highest quality setting, as this will affect the image quality the least.

Did you know?

Cindy Sherman's 'Untitled #96' from 1981 holds the record for the world's most valuable photograph after selling for a staggering \$3.89 million at Christie's auction in May this year.

Yuri Arcurs is one of the best-selling stock photographers. He has 7,877 images currently for sale on iStockphoto (www.istockphoto.com) and has made more than 1.1 million sales. He also runs a website (www.arcurs.com) with useful advice and tools for selling your photos online.

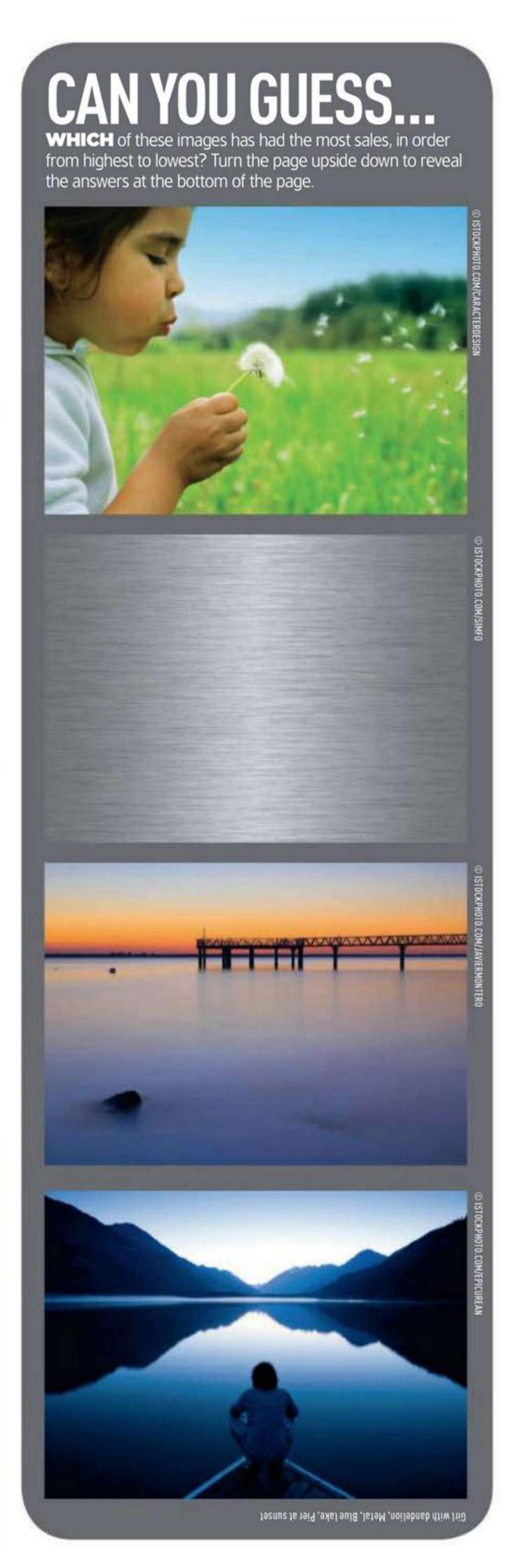
Launched in 1999, Alamy (www.alamy.com) claims to be the 'world's largest independent stock photo website' with more than 24 million images for sale.

An image is downloaded from iStockphoto every second and the company pays around \$1.7 million a week in royalties to contributors.

Around 250,000 images (and video files) are uploaded to iStockphoto each month, of which around 60% pass inspection and are accepted into the library.

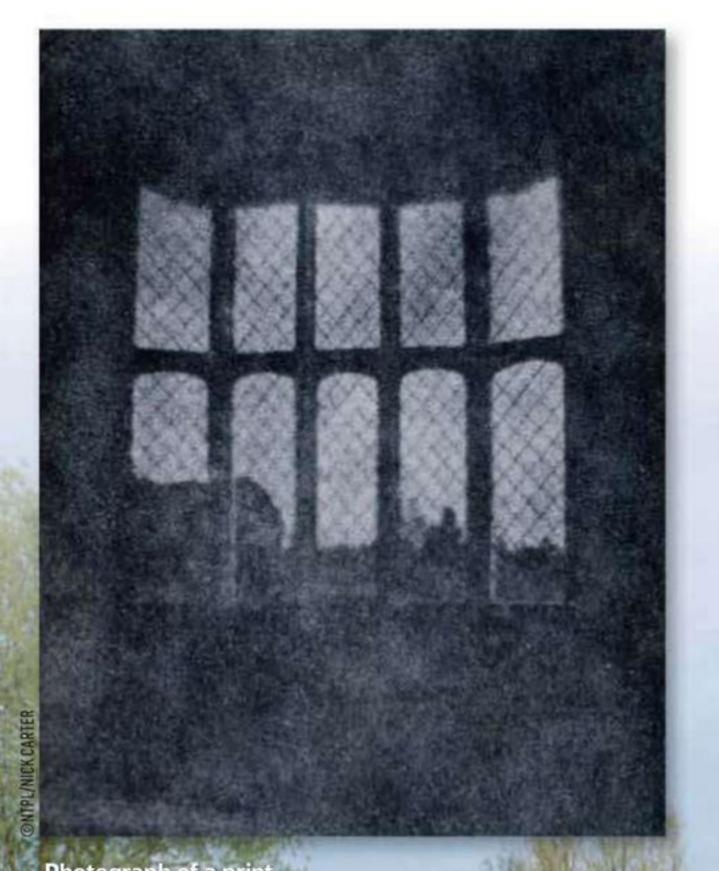
The top 20 search terms for stock are...





JOIN THE EDITOR

ON 8 JULY AT LACOCK ABBEY — THE HOME OF FOX TALBOT FOR A PHOTOGRAPHIC DAY INCLUDING A TWO-COURSE LUNCH



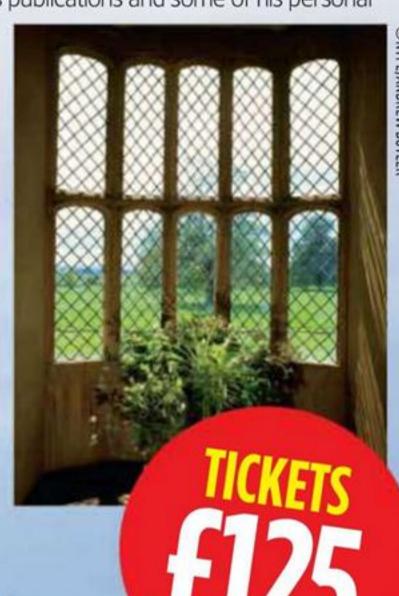
Join AP Editor **Damien Demolder** for lunch and a day of photography at Lacock Abbey, home of William Henry Fox Talbot, the father of British photography

The Fox Talbot Museum at Lacock Abbey houses the cameras and equipment William Henry Fox Talbot, the father of British photography, used in the development of the calotype process in the 1840s. You will able to see the objects he photographed, his publications and some of his personal

items, as well as the famous lattice window used as the subject of his first negative (see right).

Join AP editor Damien Demolder for lunch and a day of photography at Lacock Abbey on 8 July 2011. With time for a guided tour of the Fox Talbot museum, as well as to make the most of the splendid grounds of this historic National Trust property, this promises to be an interesting and enjoyable day.

A two-course lunch will be included at the Sign of the Angel, a 15th century inn nestled in the heart of the picturesque village of Lacock, after which you will return to the Abbey to capture the architectural wonders of the building itself and the delightful Wiltshire countryside that surrounds it.



Photograph of a print from Fox Talbot's first negative of the Oriel Window, 1835, in the South Gallery at Lacock Abbey

ITINERARY

10.00 Arrive at the Abbey 10.15-10.30 Introduction

10.30-12.30 Fox Talbot Museum and Abbey
Lunch at The Sign of the Angel Inn

14.15 Fox Talbot Museum and Abbey
16.30 Tea and coffee and a goody bag

17.00 End of day

WHEN AND WHERE

Date 8 July 2011 Time 10am-5pm

Location: Lacock abbey, Wiltshire

Tickets £125

To book Please call 0203 148 4326/1 or email spiadmin@ipcmedia.com for

further information

LUNCH AT THE SIGN OF THE ANGEL INN

For further details visit www.amateurphotographer.co.uk/dayoutwitheditor or call 0203 148 4326

CONDITIONS The photography day is for up to 48 readers only. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Price includes a photographic day with the editor, entry to Lacock Abbey and the Fox Talbot Museum, demonstrations, facilities, lunch at the Sign of The Angel Inn and light refreshments.

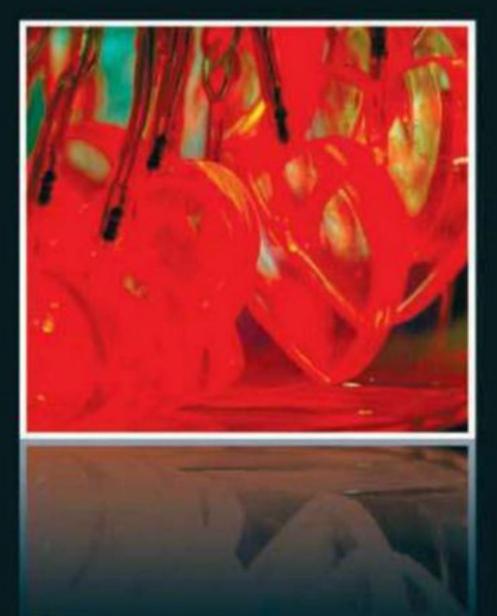


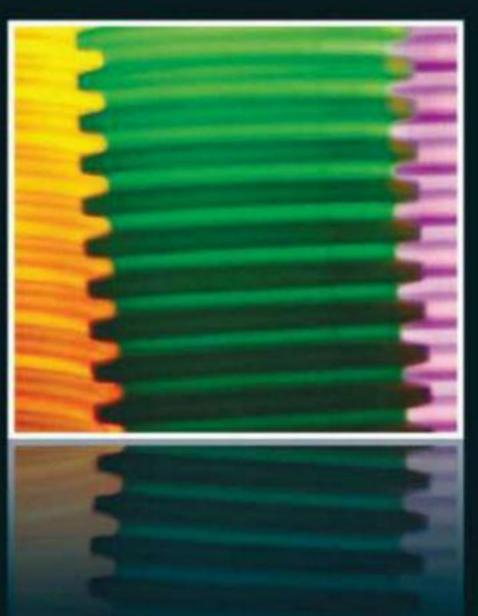
HOW IT RATES FEATURES Everything you'd need and m	24/25 uch more
HANDLING Without the call assist, the Ch taken a little time to master	24/25
PERFORMANCE In around 45mins I had what looked great	
VALUE With its potential, E6 is a bar	24/2
OVERALL	96/10
This service is right on the n	noney
PROS Mass of features, exce system with staff call, value	pilent set-up
CONS Could have more con template designs	ntemporary

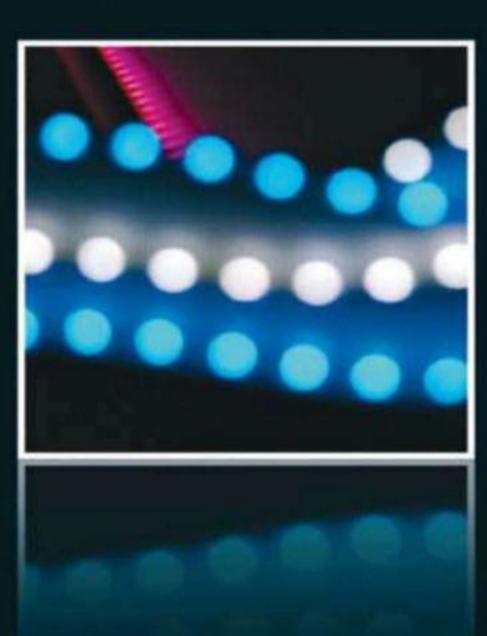
"The Image File's service
was superb in its concept and delivery.

Getting phoned by one of the team is inspired"
Extracts and ratings from The Group Test
of websites in Advanced Photographer
magazine July 2011

theimagefile... internet solutions for the serious photographer







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